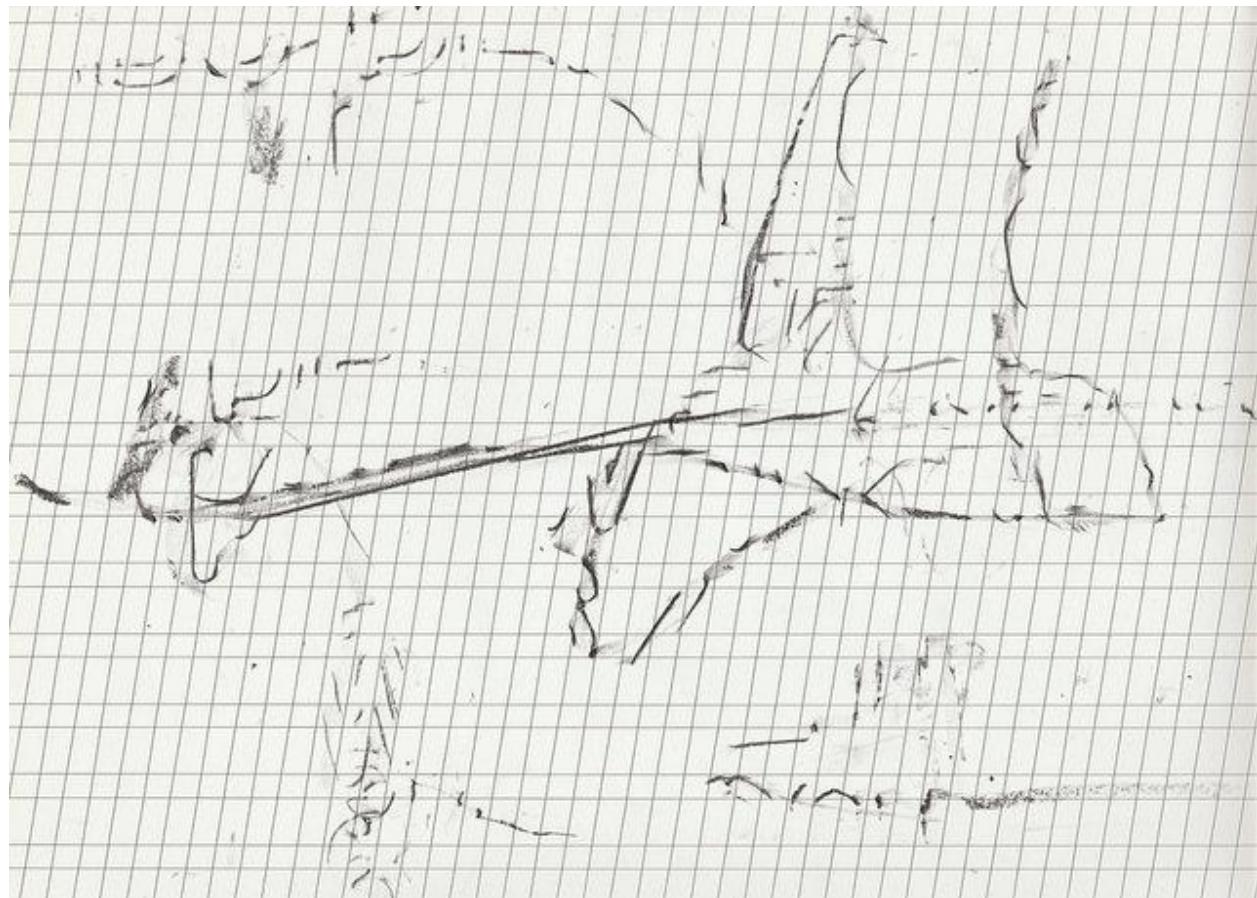


Six Months Aint No Sentence
2016
Jim Leftwich

Book 175

|||||

06.18.2016





Philpott Lake 05.28.2016

Crookes tube

Crookes tube \kruks 't(y)ub\

PHYSICS. A low-vacuum tube having a sealed electrode at one end. Two electrodes are connected to an external source of voltage and the space between the electrodes is used to study the movement of free electrons.

Roentgen discovered X rays as a result of his experiments with the Crookes tube.

Cross \kros\ a. biology. having two different genetic traits. b. biology. having two different genetic traits. c. biology. having two different genetic traits. d. biology. having two different genetic traits. e. biology. having two different genetic traits. f. biology. having two different genetic traits. g. biology. having two different genetic traits. h. biology. having two different genetic traits. i. biology. having two different genetic traits. j. biology. having two different genetic traits. k. biology. having two different genetic traits. l. biology. having two different genetic traits. m. biology. having two different genetic traits. n. biology. having two different genetic traits. o. biology. having two different genetic traits. p. biology. having two different genetic traits. q. biology. having two different genetic traits. r. biology. having two different genetic traits. s. biology. having two different genetic traits. t. biology. having two different genetic traits. u. biology. having two different genetic traits. v. biology. having two different genetic traits. w. biology. having two different genetic traits. x. biology. having two different genetic traits. y. biology. having two different genetic traits. z. biology. having two different genetic traits.

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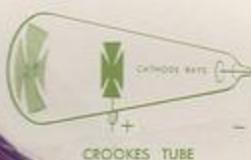
Crossing \kros\ a. biology. having two different genetic traits. b. biology. having two different genetic traits. c. biology. having two different genetic traits. d. biology. having two different genetic traits. e. biology. having two different genetic traits. f. biology. having two different genetic traits. g. biology. having two different genetic traits. h. biology. having two different genetic traits. i. biology. having two different genetic traits. j. biology. having two different genetic traits. k. biology. having two different genetic traits. l. biology. having two different genetic traits. m. biology. having two different genetic traits. n. biology. having two different genetic traits. o. biology. having two different genetic traits. p. biology. having two different genetic traits. q. biology. having two different genetic traits. r. biology. having two different genetic traits. s. biology. having two different genetic traits. t. biology. having two different genetic traits. u. biology. having two different genetic traits. v. biology. having two different genetic traits. w. biology. having two different genetic traits. x. biology. having two different genetic traits. y. biology. having two different genetic traits. z. biology. having two different genetic traits.

Cross-pollination \kroh'puh-luh'neeyuh\ n. BOTANY. The transfer of pollen from a stamen of one flower to the pistil of another flower of the same species or of a different species, usually by artificial means.

The wind, bees and birds are agents of cross-pollination of many flowers.

Cross section \kros' sek'shan\ 1. MATHEMATICS. A crosswise slice or a small group of points in a much larger group. 2. EARTH SCIENCE. A vertical section of the earth's crust drawn from a geophysical exploration. 3. PHYSICS. The probability of a collision between a bombarding particle and an atomic nucleus, usually referred to as nuclear cross section.

The number of growth rings found in a cross section of a tree trunk is used for determining the tree's approximate age.



Jim Leftwich
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roanoke, va 24016 usa

91

jim leftwich
525 10th st sw
nashville, va 24016 usa

JUN 03 2016

MS

COUNTERGLOW



CRAB NEBULA

MS

Guest Check

SERVER	TABLE	GUESTS	CHECK NUMBER
			4567-41

1 BCBW/ON ~~602~~

Send 30 Menus
William

Holiday Inn
Rte 29 TAX

FD TOTAL 6.02

ASTRONOMY. A cloud of gases with the outline of a crab located in the constellation Taurus. It is now identified as the remnant of a supernova whose occurrence was recorded in 1054.

The CRAB NEBULA appears as a faint, diffuse glow.

cracking \krak-ing\ *n.*

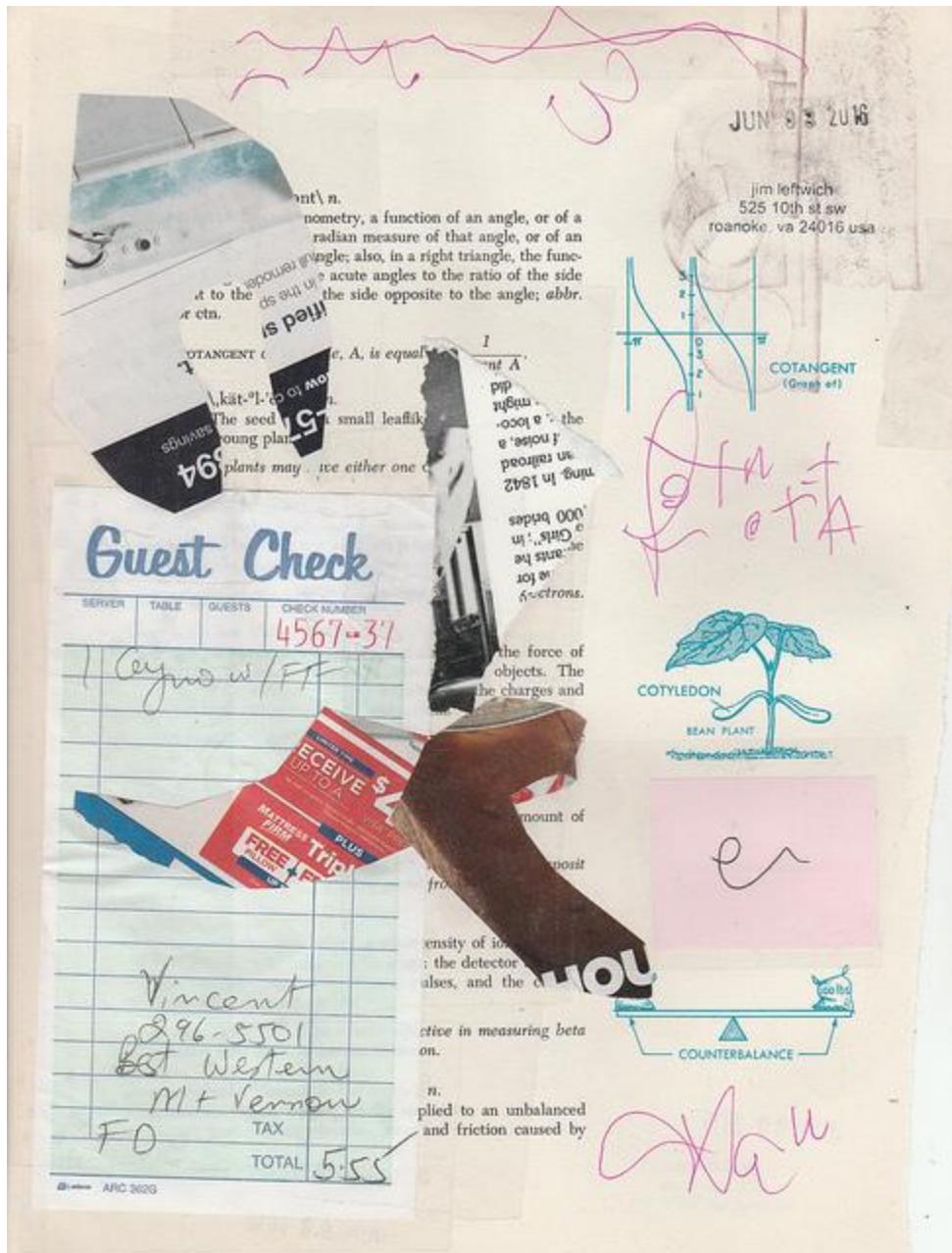
CHEMISTRY. A process in which a large molecule is broken up into smaller molecules and fragments. It is used to increase the yield of hydrocarbon compounds of crude oil and to increase the yield of gasoline. The process utilizes heat and a catalyst, usually a catalyst.

CRACKING \krak-ing\ *n.* The gasoline obtained from a barrel of crude oil.

cranial

the skull or the part of the skull cover-

CRANIAL nerves are completely sensory, while others contain both sensory and motor fibers.





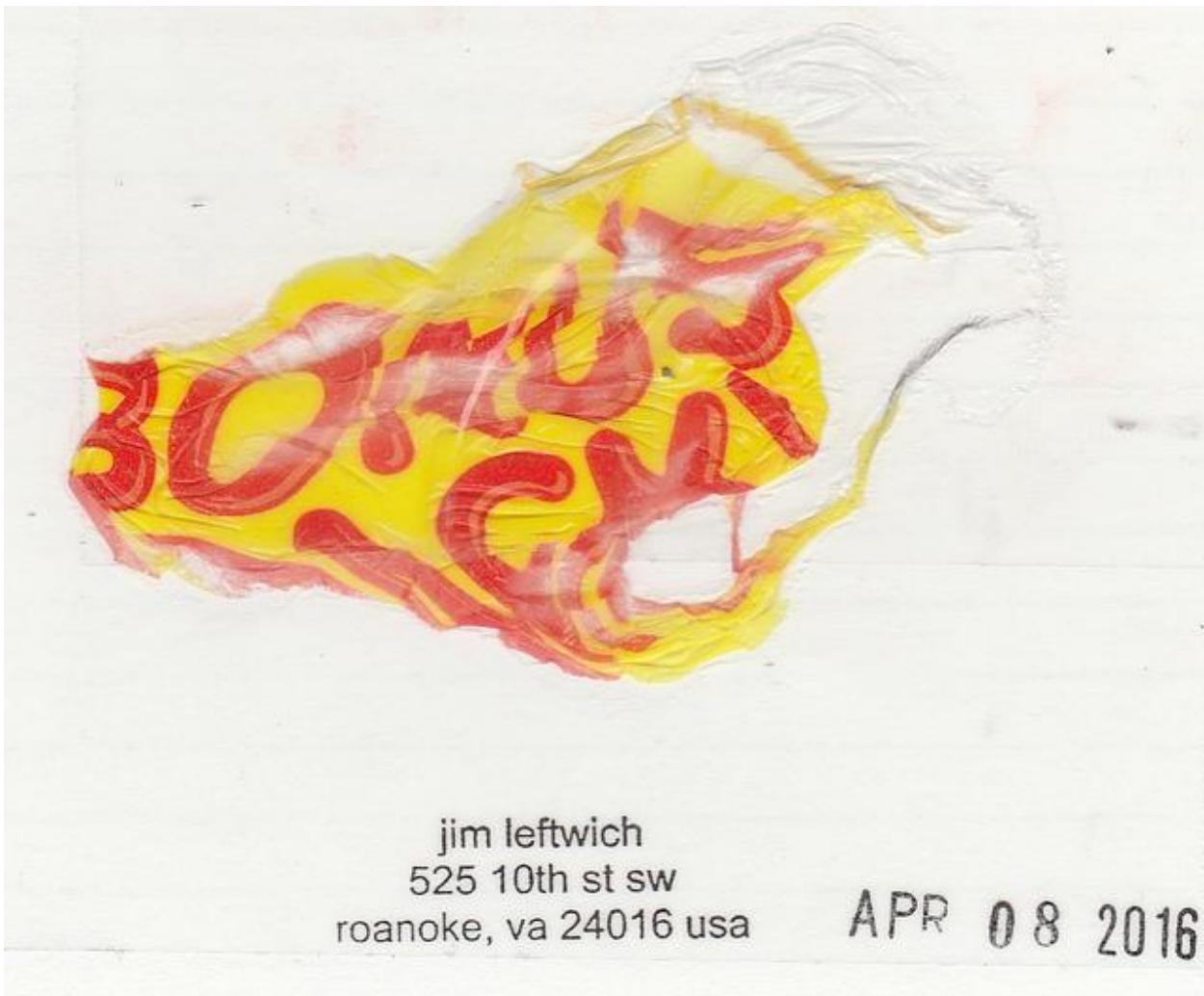
jim leftwich
25 10th st sw
va 24016 usa

JUN 01 2016



jim leftwich
525 10th st sw
roanoke, va 24016 usa

'JUN 04 2016'



||||| (no subject)

Inbox
x

billybobbeamer@aol.com

Jun 12 (6 days ago)
to me
quite a tour
a real pull-connection
glad you brought up his name again
[he gives restorers nightmares

this of course is just 1 of many sites w/ his work

have not investigated claim on artnet that roth worked w/fluxus, later saying they were a bunch of no talents.
not up to it rt. now
but that could be a long & interesting contextual investigation &discussion

<http://www.moma.org/collection/artists/5042?direction=fwd&locale=en&page=2>

Jim Leftwich <jimleftwich@gmail.com>

Jun 12 (6 days ago)
to Bill
he definitely worked with the European fluxus group in the early 60s. he didn't like Maciunas. he worked with Brecht, Spoerri, Emmett Williams and Robert Filliou, and he had work in the seminal fluxus book, An Anthology, edited by Mac Low and La Mont Young. i don't think he ever considered himself a member of the group.
this "poetry machine" was his contribution to An Anthology:
<http://www.medienkunstnetz.de/works/black-page-with-holes/>

some critics say he invented the artist book. whether or not that's true doesn't much matter to me, he definitely made a lot of really interesting books.

eg
"Little tentative recipe: PRINT until you cant stand it anymore or [until] you dont want anymore, take away, for binding for instance, the sheets which the machine cannot take anymore (torn, wrinkled, or beautiful according to someone's taste), dont throw anything away"

<http://artistsbooksandmultiples.blogspot.com/search/label/Dieter%20Roth>

i love this one
<http://artistsbooksandmultiples.blogspot.com/2012/02/dieter-roth-daily-mirror.html>

billybobbeamer@aol.com

Jun 12 (6 days ago)
to me
thanks for the additional info.
i will check it out

Jim Leftwich <jimleftwich@gmail.com>

Jun 12 (6 days ago)
to Bill
you'll like some of it i'm sure

billybobbeamer@aol.com

Jun 12 (6 days ago)
to me
easy to see ties with many of us
not liking machunis back in the day would [almost] be the equivalent of
not liking fluxux.
i dig the the books
what i see in the latter as disassembled pop art

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>
To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

Jun 12 (6 days ago)
to Bill
here is Emmett Williams on some of the differences between European and New York fluxus.
<http://colophon.com/umbrella/emmet.html>

It was because of receiving a letter one day in Darmstadt, where I was living, from La Monte Young and he was saying he had seen some of my writings and drawings in a German book called Movens (1959) and he wanted to know if he could use some of this material for a magazine they were preparing called Beatitude, and I said yes, and all things developed from there. I did have a letter from La Monte that there was this strange guy named Maciunas who was coming to Europe, trying to escape some bad debts, and that he would look me up and talk about performance and things like that. His letters to me are all in the Getty now because of the Jean Brown Collection. Suddenly, there came George Maciunas, and he had heard about my

work, and the work of Robert Filliou, Daniel Spoerri, and Dieter Roth, who were all good friends of mine, and Jean Tingueley and so on and so on. Eventually, in September 1962, that was Wiesbaden and that was the beginning of Fluxus as performance festival. It was simply performance. And of course, there were 14 concerts in Wiesbaden and then Paris, and then Copenhagen (1962) and in early 1963 we went to Dusseldorf for a series of concerts and that was when Joseph Beuys joined the club.

What distinguished me was that I belonged to the European faction, because my friends were Europeans, and soon after Dusseldorf, George Maciunas went back to the United States and started the Fluxus thing in the United States. Alison and Dick had been visiting from Turkey and so that's how I got to know them in Wiesbaden. I remained in Europe, and Fluxus became something very important in Europe, much more so than in America, thanks to Beuys, Vostell, Ren# Block and other people who believed in Fluxus in a much more serious way than in the United States. These were very accomplished artists, and they were involved in Fluxus and people took note. They explained what Fluxus was, different from what I thought or what Dick thought, and it remains a very very European phenomenon. George was Lithuanian-born himself and had spent the first part of his life in Europe, shaped by these things. He was the "immigrant boy".

Was the transition in New York, in the heart of AbEx and Pop Art, the reason that Fluxus could not grab on with such competition.

No, no one called himself or herself a Fluxus artist in New York who could match a Vostell or a Beuys or a Kopke or others who remained in Europe and had an entirely different approach. People who made Fluxus created a glorious scene in Europe--Eric Anderson, Kopke, and we did not come out of nowhere, because we had been doing things. My Opera was first done in the 1950s, and so much of my work was done before Fluxus. I knew Vostell, Spoerri, Beuys, Filliou, Ben Patterson and Nam June before there was a Fluxus. I remember meeting in Milano before Fluxus went to the Biennale in the early 1990s and Gino di Maggio asked, "How did Fluxus change your work and your life?" Oh, Ben Vautier said this happened and this happened, and I just said, I saw you Ben Vautier in London before Fluxus and you were doing the same things before Fluxus and after Fluxus. When George said, Let there be Fluxus, we didn't change our ways and do something else. He gave us a forum so that we could come together and do things.

billybobbeamer@aol.com

Jun 13 (5 days ago)

to me

the issues are always more complex, speaking as 1 who investigated, coordinated and--whatever... a ton or so of complex familial/ social issues.

from artnet

Dieter Roth was a German-Swiss Conceptual artist. Best known for his use of biodegradable foodstuffs, he created large-scale installations and sculptures that included cheese, chocolate, and sugar that lent oppressive smells to his exhibitions. His innovative practice blurred the line between process and product, with Roth embracing accident, mutation, and mutability in his finished works. He was born on April 21, 1930 in Hannover, Germany and, despite later dismissing it as "a club of the untalented," worked with the avant-garde Fluxus group on several occasions. By 1992, he was major figure in the international art world, representing Switzerland at the Venice Biennale and, later that same year, was the subject of a large-scale retrospective at The Museum of Modern Art in New York. In the later years of his life, he collaborated extensively with his son, Björn Roth, notably including *Solo Szenen (Solo Scenes)* (1997–1998), a video installation intimately documenting the last year of the senior Roth's life as he succumbed to illness. He died on June 5, 1998, in Basel, Switzerland at the age of 68. In 2013, Hauser & Wirth New York held a major exhibition of the artist's work, focusing on his collaborations with other artists including Richard Hamilton, Emmett Williams, Arnulf Rainer, and Hermann Nitsch.

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>
To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

Jun 14 (4 days ago)
to Bill
Roth's dismissal of fluxus is notorious.
but i'm not sure he really cared any more about "talent" than i do.

billybobbeamer@aol.com

Jun 14 (4 days ago)
to me
well, a great artist and kin.
he--like richard tuttle--are great b/c they can dismiss "talent"
and promote creativity. tuttle has some quote abt that...but too tired; will look for tomorrow.

||||||||||||||||||||||||||||||||||||

Alvin Lucier

I was watching a videotape of Robert Craft talking about Stravinsky. After Stravinsky had died, Craft goes into Stravinsky's studio and he plays a chord on the upright piano. It's totally out of tune, totally. And I thought, of course, Stravinsky's dead, nobody's gone in and tuned the piano. Craft says that Stravinsky didn't care whether his piano was tuned or not. Now, then my mind went to the chord in *Orpheus* which is two trombones, B and C's semi-tone, and then B-B-B octaves, F, B. That's the sonority—C-B-B-B-F-B—and no one in a million years would have chosen that sonority; it's so beautiful. It doesn't make sense. I'm thinking that Stravinsky used the out of tune piano to give him the idea. I mean, it could be that it was a C major chord out of tune, the C's have slipped to B's, because the B is the leading tone, the F is the subdominant. It may have generated those wonderful sonorities.

||||||||||||||||||||||||||||||||||||

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d ee p o d e e p ope ns t o n
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o p e n s t o n e s t o n e s t o n

d ee p od ee p o p e n s t o n
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d e e p o p e n s t o n e s p e n s t
o n e s d e e d e e p o p e n s t o o
n e s p o p e n s t o n e s e s d e o n n

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relaxed and diameters
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flowering priw
December

storm tongue glue acommunic
poste kofa bells sun wrap
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the exigloo figs moss
infrastructux-image Moses
ana arc tamb relay chickens
relaxed and diameters silver
detour rupturing threading
the years curled moral fog
soundplant art bang catfish
flowering priw endless
December bordering sweat

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flowering fragments endless
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December typography bordering sweat

|||||

Marcus Boon: What are the implications of Just Intonation for the music of the future? It opens up a vast territory that simply hasn't been looked up, but beyond saying that, I don't know what to ... expect ...

Catherine Christer Hennix: Are you familiar with the Notre Dame School and Leoninus? If you go back and study that music, you will find that it was spectacular. You must understand that these were the people that introduced the first drones in the Notre Dame Cathedral - the big

organ ... that was the biggest sound ever heard in Europe. They just played the pedal point, they didn't play melodies on the organ, it was pedal point!

Marcus Boon: So it was just one massive blasting drone ...

Catherine Christer Hennix: Yeah! And in that big cathedral, right? ... And then they had people singing over it. That was the biggest revolution in western music, that idea of a big sound. But it was cut short because of the introduction of the keyboard which resulted in the need for re-tuning all the scales, and that just destroyed what they'd started to do ... and you only have it left in Gregorian chant today.

Marcus Boon: Were there heretic drone schools in the Middle Ages?

Catherine Christer Hennix: No, they weren't heretics at all - they were the masters. But the keyboard just couldn't accommodate it ... if they had had the money they would have produced a keyboard for each scale. But they were short on money, so they just had one, and they forced everybody else onto that keyboard.

Marcus Boon: And the music of the future will have that infinite number of keyboards ...

Catherine Christer Hennix: I would think so. I mean the computer can certainly help here. It makes it much cheaper to have all these keyboards around ...



Bengt Emil Johnson (1967)

Sound poem, text-sound composition, radiophonic poetry, and all that it is called, is definitely not a style, nor a unified 'ism', nor a movement. It is a new technique, a set of new tools, which are proving to be useful and effective to several different ends; of the communication of many different contents.



Lars-Gunnar Bodin

text-sound composition "language levels"

1 Beneath the phonetic level Screams, grunts, smacking, onomatopoetic calls and sounds, in- and exhalation sounds, animal sound imitations, "poetry in the mouth", diverse emotional vocal gestures, which imitate linguistic behavior, etc.

2 The phonetic level Phonemes, morphemes, fragments of "real" words, fragmentation of words in small parts, lettrism in various forms, artificial phonemes, etc.

3 Artificial language Imaginary words/imaginary language without semantic content, words and sentences, which appear to be taken from real yet unknown languages, i.e. artificial Swedish, extensive mixture of words from known languages.

4 Limited linguistic material All sorts of linguistic minimalism, compositions with very limited word material, "real" words which are combined with respect to their sounding/sonorous expressive potential.

5 Compositions based on more complex word material Complete sentence structure, abstract or concrete text with different degrees of semantic comprehensibility, everyday language, normal prose, dialectical pronunciation (accent), collage forms, lexical poems (Dufrêne), ready-mades, material with or without electroacoustic processing.

6 Complex text-sound compositions Works which are based on complex, compound texts with or without electroacoustic processing, with or without integrated sound effects – or not, and with added musical ready-mades (Fahlström, Hodell, et al.)

7 As in Level 6, but with special composed musical events



storm tongue glue levels
tongue poste kofa bells textual wrap
glue scheme intervention
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glue the sentence figs moss
storm sonorous image Moses
tongue linguistic arc tamb relay chickens
glue relaxed artificial diameters silver
storm detour semantic threading
tongue the years imaginary moral fog
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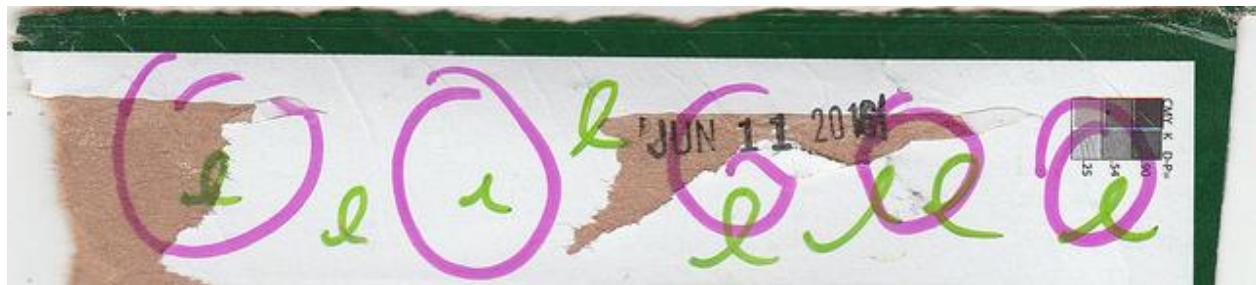
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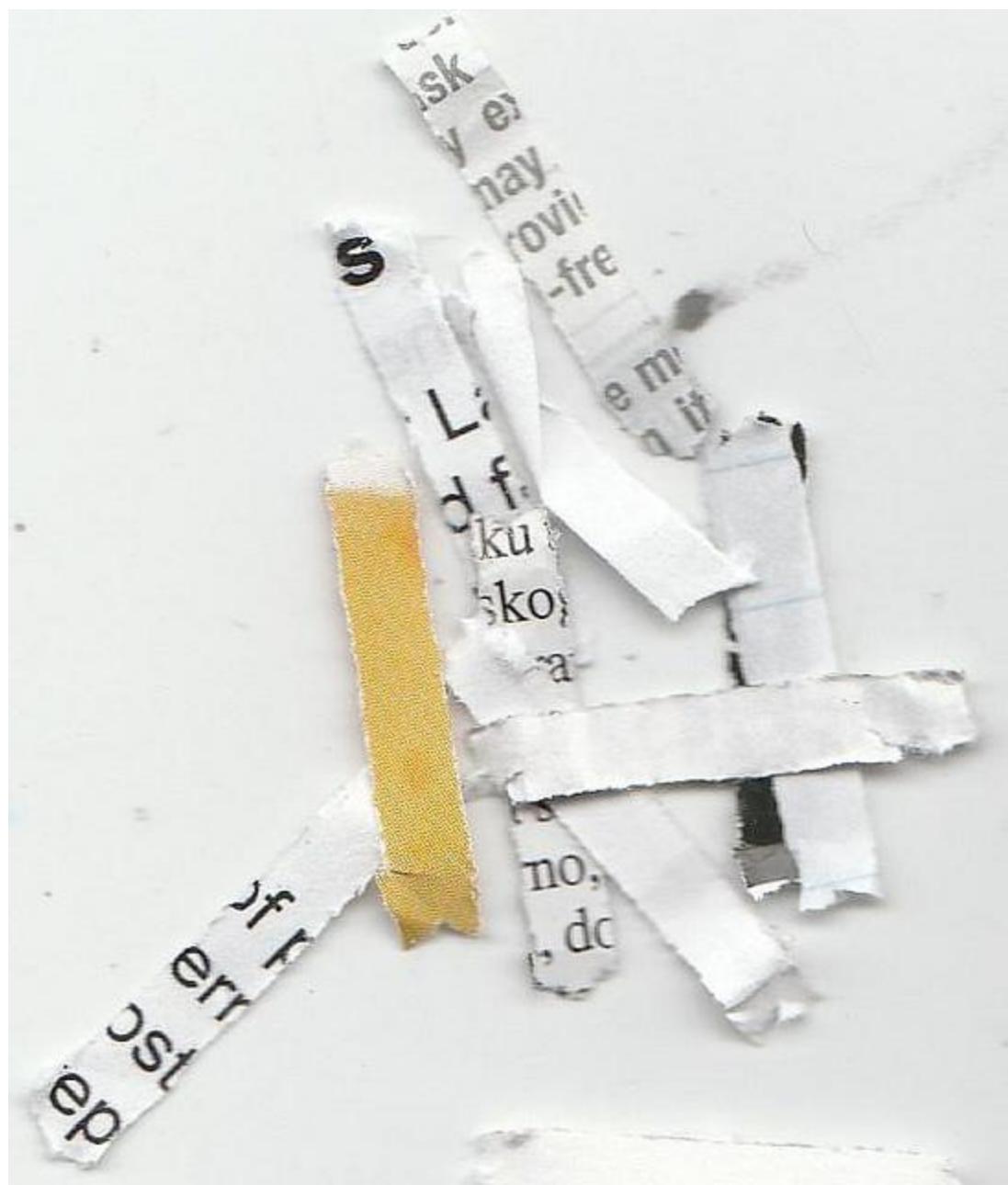
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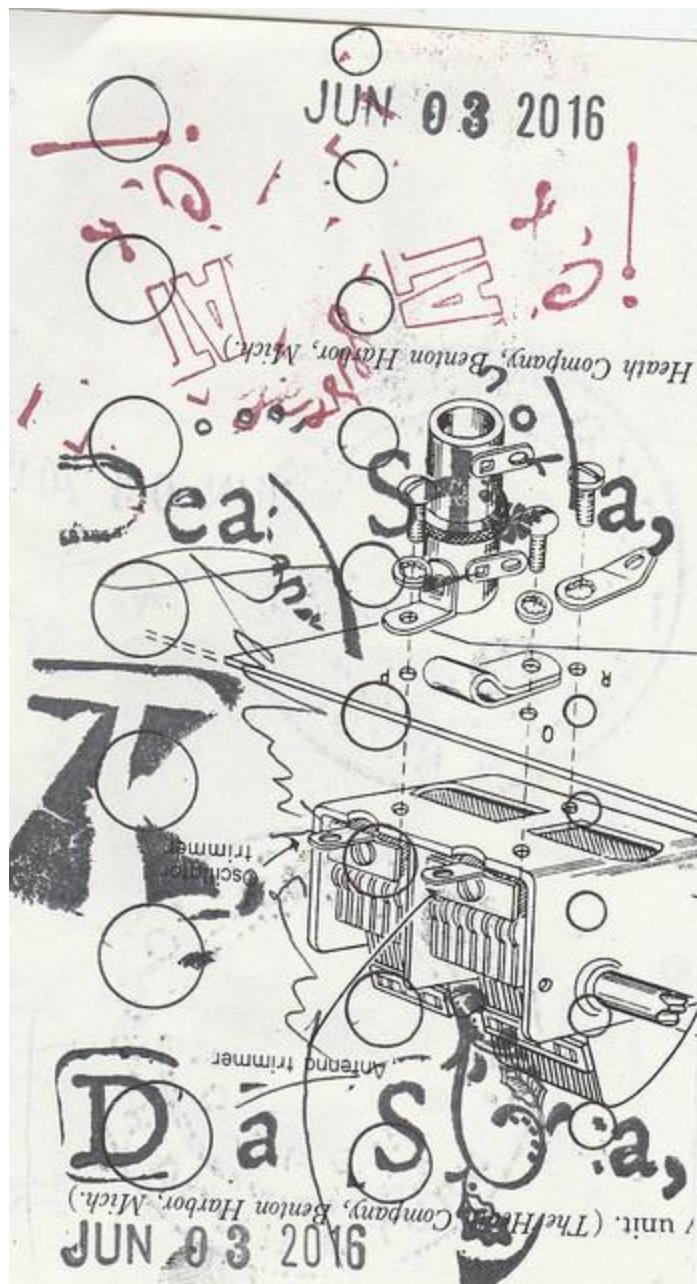
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surfaces being soldered to be accomplished. *Wetting* is a term used to designate that solder is penetrating a surface to molecular depth.

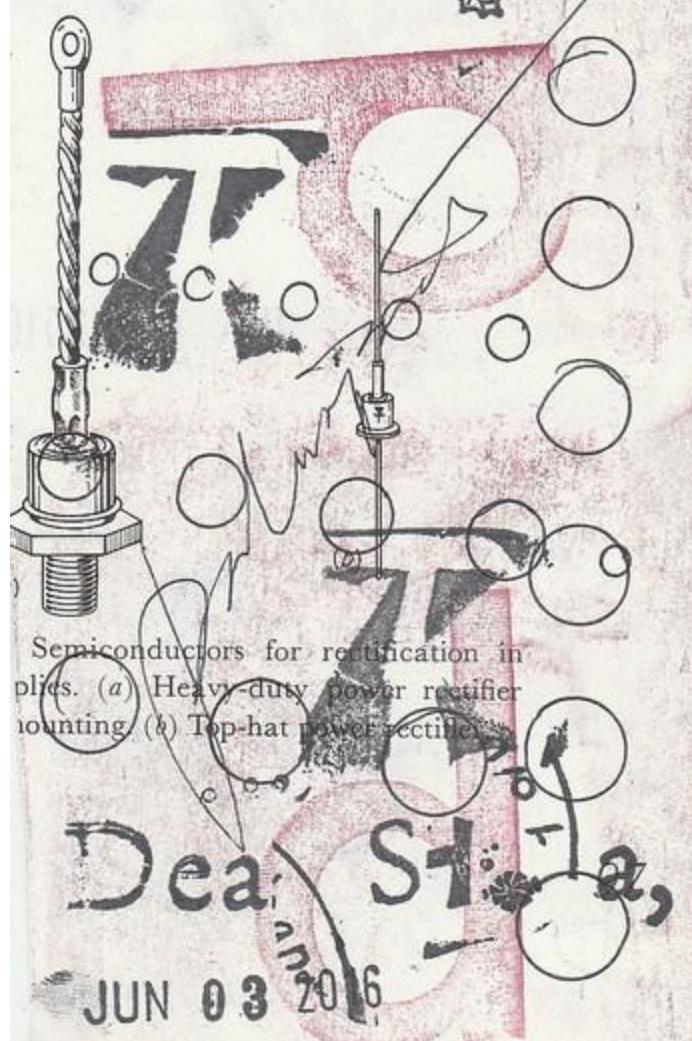
8.3 MECHANICAL AND ELECTRICAL CONNECTION

MECHANICAL CONNECTION

When a wire is to be soldered to a terminal or to another wire, a tight mechanical connection should be accomplished first. Solder alone is not sufficient to support any appreciable weight, nor strong enough to withstand the stress of gravitational forces.

A wire lead is *wrapped* around a terminal to accomplish the mechanical connection. When two wires are joined together (without the aid of a tie point), they are said to be *spliced*. Splicing is primarily a mechanical engagement. The *hook splice* is a simple method of splicing. Such a splice is illustrated in Fig. 8.5.

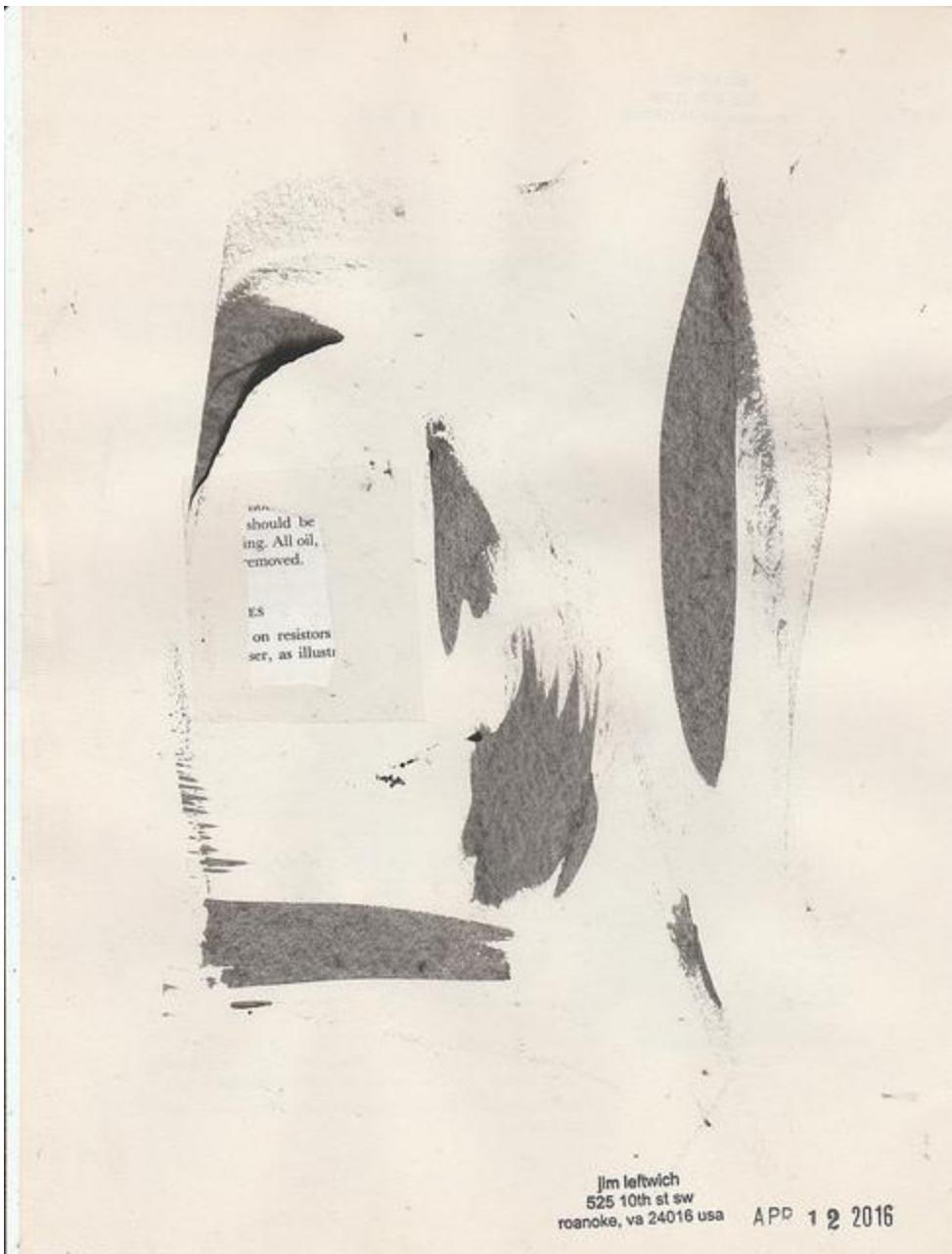
the rectifiers while in use. Some
ctifiers are quite small, others com-
y large, but all can be held in the
he hand. Power rectifiers are shown
· 1, 13 · 1, 13 · 3, and 13 · 4. A stud
·



JUN 03 2016







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transition elements

TRANSITION ELEMENTS. A device that changes the voltage of an alternating electrical current, and then transmits it to another system.

A microphone is a transducer that takes an electrical energy and turns it into sound waves.

transformer (tranz-för-mär) n.

ENGINEERING. A device that changes the voltage of an alternating electrical current. A transformer contains no moving parts and in its simplest form is made of two coils of wire (primary and secondary) that are insulated from each other. Alternating current in the primary coil induces a current in the secondary coil. A transformer may also be a device that transfers electrical energy from one circuit to another without an actual electrical connection between them.

Most AC electric trains have a transformer to reduce the voltage of the house current to the voltage at which the train motor operates.

transfusion (tranz-fü-zhōōn) n.

MEDICINE. The introduction of whole blood or plasma directly into the bloodstream.

A transfusion is sometimes necessary in treating shock.

transistor (tranz-is-tör) n.

ENGINEERING and PHYSICS. A very small object used to control, amplify, or control small electrical currents and commonly used in radios instead of an electron tube. It utilizes a semiconductor, such as germanium or silicon, to change its conductivity; see *semiconductor*.

A transistor uses less power, produces less heat, takes up less space and produces less static than does an electron tube.

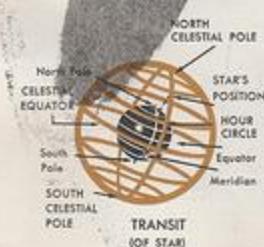
transit (tranz-it) n.

1. ASTRONOMY. The crossing of a celestial body over the meridian of a specific location; also, the passage of a celestial body across the field of a telescope; also, the passage of a celestial body across the disk of a larger celestial body. 2. ENGINEERING. A device used in surveying to measure vertical and horizontal angles; see *theodolite*.

The stars make one circuit every 23 hours and 56 minutes, while the moon makes one circuit in intervals of approximately 24 hours and 50 minutes.

transition elements (tranz-för-män'ē-əl-ə-mēntz) n.

CHEMISTRY. A group of metallic elements with atomic numbers 23 through 31, 40 through 49 and 72 through 81 inclusive. They include such elements as iron, silver, copper and chromium.



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Joseph Clay residence, a saltbox house, Guilford, Conn., c. 1670.
Walter Andrusis

As families grew both in size and in prosperity, it became traditional to move the kitchen out of the hall into a lean-to constructed at the back of the house. The pitched roof was then extended downward over the new kitchen, creating the characteristic long-in-back silhouette that gave the house its name. Late in the 17th century the lean-to was often included as part of the original design of a house. Well-preserved saltbox houses can still be seen in New England.

saltcellar, also called **SALT**, receptacle for table salt, usually made of metal or glass. A large and elaborate standing saltcellar was



English saltcellar, silver gilt, 1592-93, in the Victoria and Albert Museum, London.
By courtesy of the Victoria and Albert Museum, London. Photograph, A.C. Cooper

the centrepiece of the medieval and Renaissance table. Medieval inventories record fantastic saltcellars, incorporating figures of human beings and animals, some late examples of which survive; the earliest existing standard type, however, consists of late 15th-century spoon-shaped handled salts, which were superseded in the 16th century by pedestal- or drum-shaped saltcellars, such as the Vyvyan Salt (Victoria and Albert Museum, London). The small English bell saltcellars of the late 16th century reflect a trend toward smaller saltcellars that, by the late 17th century, had produced a low, bowl-shaped or polygonal trencher saltcellar for individual use. Eighteenth-century saltcellars were bowl-shaped and set on legs; late in the century they were pierced and supplied with blue glass liners. The earliest known salt spoons date from the first half of the 18th century.

Salten, Felix, original name **SIEGMUND SALZMANN** (b. Sept. 6, 1869, Budapest—d. Oct. 8, 1945, Zürich), Austrian novelist and journalist, author of the children's classic and allegory *Bambi*, a sensitively told successive story of the life of a wild deer.

He lived in Vienna until, as a Jew, he was forced to flee in 1939; he then settled in Switzerland. As a self-taught young writer, he was befriended by Hugo von Hofmannsthal, Arthur Schnitzler, and Hermann Rahr. A journalist at 18, he became an industrial theater critic.

Bambi (1923), the book that brought him international fame, is a realistic, although homopomorphized account of a deer from his birth to his final role as a wise and tough old denizen of the forest, struggling with difficulty to survive against his chief predator, the hunter. The close rapport between the fawn "becoming a deer" and a human child "becoming an adult" gives the book its moral overtones. In 1934 Salten published his popular children's book *Borian, the Emperor of the Monkeys*, the tale of a primate's appearance when he is reduced to pulling a cab after World War I.

Saltillo, capital of Coahuila state, northwestern Mexico, lying at the northern edge of the great Coahuila plateau, at an altitude of 5,246 ft (1,593 m); it has a dry, dry, hot, high climate that has made it a summer resort. Although it was the first Spanish settlement (1775) in the region, then part of the province of Nueva Vizcaya, Saltillo has few colonial buildings; but its 18th-century cathedral is the best example of its type in northern Mexico. The city is a commercial, communications, and manufacturing centre, producing woolen fabrics, knitted goods, flour. It has long been famous for its leather, even serapes (50% silver, lead, zinc, copper, iron, and coal) are mined nearby. The Autonomous University of Coahuila was established in Saltillo in 1957. The major railway and highway leading from Piedras Negras to Saltillo City via Monterrey pass through Saltillo. Pop. (1980) 399,937.

Salto, department, northeastern Uruguay, bounded on the west by Argentina. The rolling hills, part of the Cuchilla (hills) de Haedo, and rocky mountains, the department, which has an area of 5,468 sq mi (14,163 sq km), are well suited for pasture, and cattle and sheep ranching are intensive. Orange and tangerine production is also important; citrus groves stretch for about 20 mi (32 km) around the capital, Salto (q.v.), among vineyards are considered the best in Uruguay. Salto also grows corn, beans, wheat, millet, sorghum, flax, sorghum, bananas, and other subtropicals. In Salto's northern highlands, hardwoods are harvested for use in furniture, and rosewood, mahogany, and ebony are also found. Shallow streams, fed by the Uruguay River, which forms Salto's western boundary, flow east and highways traverse the department, linking it with the riverine cities, Tacuarembó and Montevideo. Pop. (1975) 103,074.

A historical reference section used in MICROFILM will be found at the end of this volume.

Salto, capital, Salto department, northwestern Uruguay, situated on the left bank of the Uruguay River across from Concordia, Argentina. Now Uruguay's second largest city, (after Montevideo), Salto is the terminus for rivercraft. It is a port supplies northwestern Uruguay and parts of the Brazilian State of Rio Grande do Sul. Wine production and orange-drink bottling, both using locally grown fruits, and meat processing are notable among

367 Saltoposucho

Salto's industries. Pueblo Nuevo, a new suburb north of the city, has large shipyards, a branch of the Faculty of Agriculture of the

University, and a branch of the Faculty of Medicine.

Monument to José Gervasio Artigas, the Uruguayan national hero, with the cathedral in the background, Salto, Uruguay.

Photo: L. Gould

National University is located in Salto. Salt has a television station and is linked to other riverine cities, to Tacuarembó, and to Montevideo by rail, to the Uruguay river, and air service. Pop. (1975) 7,700.

Salto del Guairá, town, capital of Cañones department, eastern Paraguay, situated on the right bank of the Paraguay at the Brazil-Paraguay border. Salto del Guairá was the site of one of the earliest colonial settlements in Paraguay, Ciudad Real, established in 1537 by Ruy Diaz de Melgarro. The original settlement was abandoned in the 17th century. The modern town is linked by bridge to the Brazilian port city of Quirara and is centre of international trade. The local economy is based on the cultivation of Yerba mate (Paraguayan tea) and the exploitation of hardwoods used in the construction industry. Employment opportunities at the nearby Itaipú dam project (Paraguay-Brazil) attracted many residents after 1977. Pop. (1982) 2,104.

Salton Sea, saline lake, in the California Desert (southern California, U.S.). The area that is now a lake was a salt-covered sink or depression (a remnant of prehistoric Lake Cahuilla) about 280 ft (85 m) below sea level until 1905-06, when diversion controls of the Colorado River broke a few miles below the California-Colorado border and floodwater ran northward, filling the depression. Subsequent deepening of the sink was stopped in 1907, when a line of protective levees was built. The lake at that time was about 40 n (60 km) long and 13 mi wide and covered an area of about 400 sq mi (1,000 sq km), lay 195 ft below sea level. Over the next few years evaporation decreased the water level to 25 ft.

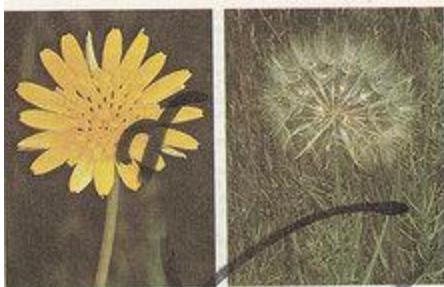
In subsequent years, increasing amounts of irrigation drainage water from the Imperial and Coachella valleys (southeast and northeast), flowing through the New and Alamo rivers and San Felipe Creek, have stabilized the lake at its present size—30 mi long, 10 n wide, 65 ft deep, and covering an area of 30 sq mi. Its surface is now about 235 ft below sea level, and its salinity approximates that of seawater. The lake is now a focus of a state recreation area, with facilities for swimming, boating, and camping.

Saltoposuchus, genus of extinct advanced thecodonts, the reptilian group that gave rise to the dinosaurs, flying reptiles, and bird *Archaeopteryx*. A Late Triassic biped (the Triassic Period began 225,000,000 years ago and lasted 35,000,000 years), was lightly built and about 1.1 metres (3.7 ft) long.

Jim Jeffrich

525 10th st sw

manoke via 24016 user



Flower (left) and seedhead (right) of common board (Tragopogon pratensis).

(Left) Lester K. Branstetter from Root Resources, Inc.; (right) A.J. Dugan—Boggs Collection, Inc.

flower head. It is occasionally cultivated as an ornamental, and its leaves and roots are sometimes eaten in salads.

Salt, in chemical substance produced by the reaction of a acid with a base. A salt is the product of the positive ion of a base and the negative ion of an acid. The reaction between an acid and a base is called a neutralization reaction. The term salt is also used to refer specifically to common table salt, or sodium chloride. When in solution or the molten state, most salts are completely dissociated into negatively and positively charged ions and are good electrical conductors.

Salt, also called sodium chloride (chemical formula NaCl), common salt, of table salt, a crystalline compound, found abundantly in nature, that has widespread use as a food seasoning or preservative.

A brief treatment of salt follows. For full treatment, see MACROSCOPIC INDUSTRIES, Extractions and Processing.

Ideally salt can be produced in nature from the action of sodium on dry hydrogen and chlorine, thus forming the sodium chloride (NaCl) crystals.

Physically salt appears as a cube-shaped crystal that, depending on purity, can be colorless, transparent, or translucent. Salt is hygroscopic, that is, under normal conditions it will absorb water from the atmosphere. Salt's affinity for water is further demonstrated in the ease with which it can be dissolved. At 20°C (68°F), 100 grams of water will dissolve 36 grams of salt. The higher the water temperature, the greater the amount of salt that will be dissolved. Dissolving salt in water will also result in a reduction of the water temperature. If 36 grams of salt are dissolved in 100 grams of water at 15.5°C (60°F) the resulting solution will lose approximately 3.3–5.5 degrees C (6°–10°F). Salt will melt at 42.7°C (80°F) and vaporize at a slightly higher temperature. At 0°C (32°F) the specific gravity of salt is 2.165 (that is, salt is 2.165 times as heavy as water).

Mainly because of its preserving and seasoning properties, salt has always been one of man's most highly prized mineral resources. Frequently associated with that most basic of foods—bread—salt, where known in the ancient world, very often took on religious significance. Thus one finds, in the text of the Hebrew scriptures, the words "...a covenant of salt forever... (Num. 18:19) and "...with all your offerings, you shall offer salt" (Lev. 2:13). Similarly, in Greek the phrase "trespass not against salt," in Arabic "There is salt between us," and in Persian "untrue to salt" all express, to one degree or another, the intimate connection of salt with the idea of a covenant or binding relationship between God and humans or one person and another. It is

still the custom in many areas of the world to offer guest bread and salt upon entering a home. The practice of presenting newweds with wine, bread, and salt further reflects the status of salt as a life-giving and sustaining substance.

The importance of salt can also be demonstrated by the fact that it has been used for money. The medieval French word "salaire," derived from the Latin *salarium* which originally referred to the direct payment of salt to wages to soldiers.

The manufacture of salt is perhaps the least complicated and easiest developed of all mineral industries. In its most basic form all salt is required as a source of saltwater or rock salt, an ambient dry salt, and a relatively simple apparatus to extract the water. This method, still in use in many areas of the world including the United States, Asia, and India, accounts for over 50 percent of all produced.

An average ton of seawater contains about 3 to 5 percent salt. Of the various salts found in solution, sodium chloride is by far the most abundant, accounting for over 70 percent. Magnesium chloride is next at around 9–10 percent, magnesium sulfate at 4–6 percent, calcium sulfate 3 percent, potassium chloride 2–3 percent, magnesium bromide 0.27 percent, and calcium carbonate 0.3 percent.

Other important sources of salt are naturally occurring deposits of saltwater, called brines, found in the Dead Sea and in various parts of the United States, Germany, Germany, France, Austria, and India. Many of these brines are unstable in the Dead Sea and appear to be saturated, but any further salts added will not dissolve. The presence of various salts not usually found in brines, e.g., barium chloride and strontium chloride, makes some of these brines especially interesting.

Seawater and brines are processed by solar evaporation wherever possible. The brine, which has been allowed to evaporate to a specific gravity of 1.21, is contained into a series of three or four crystallizing pans where a concentration of salt is increased. The

concentrated brine is then further purified with a sulfurated brine solution, washed with fresh water, dried, and sold.

When low levels of salt, or too high an ambient humidity, make evaporation unfeasible, heat from some other source may be employed.

In the open crystallization, or graining, process, the brine is first treated with lime and sodium hydroxide to settle out calcium and magnesium compounds. It is then fed into the grainer, a long, open trough surrounded by steam heating coils. As the brine evaporates, salt crystals are formed. These are recovered at the end of the trough by either draining or centrifuging the brine. To assure continual

production, the grainer is replenished at the same rate that it is evaporating.

In the multiple-effect evaporation process, a series of chambers, each subjected to a successively higher level of vacuum, is employed. The brine boils off through the action of the vacuum. The final crystals are treated like those produced by open crystallization.

Along with brines and seawater, natural deposits of halite, cryolite, sodium chloride, and gypsum are important sources of salt. These deposits, which are the products of the evaporation of seas in the distant past, can be exploited in several ways.

Beds of rock salt that lie on or near the surface can be exploited in much the same manner as any other mineral deposit. If the salt is of sufficient high quality, it will simply be ground, sieved, and sold. If impurities are present in more than acceptable levels the salt may first be melted and leached with a dilute hydrochloric acid. The salt is then beehive-washed, sand water-washed, dried, and ground.

When salt deposits are too far below the surface to be mined efficiently, water may be pumped down under pressure to dissolve them. The resultant brine is then collected and treated by either solar or artificial evaporation.

Salt is used universally as a seasoning and preservative. It is used in the manufacture of pickles and cheese and in the preserving and curing of fish and meat products. Animal skins and hides are pickled in salt before being processed into leather. It is indispensable in the manufacture of hydrochloric acid, sodium carbonate, and sodium bicarbonate along with other heavy and fine chemicals. Brine is used extensively in refrigeration and cooling processes. Water softening equipment uses salt which exchanges sodium ions for those of calcium and magnesium in the water being treated.

SALT: see Strategic Arms Limitation Talks

Saltoun: also spelled SALT, or ES-SALT, capitol of a district in the province of (governorate), wes central Jordan. It is on the old main highway (often called the *Assalt* Road) leading from Amman to the Jordan River. The town is situated in the al-Balqa' highland, about 2,600–2,750 ft (about 790–830 m) above sea level, and is built on two hills, one of which has the ruin of a 13th-century fortress.

An old settlement, it was known as Salt in Byzantine times and was the seat of bishops, later destroyed by the Mongols, was rebuilt by the Mamluk sultan Baybars (ruled 1260–77). Later, Salt was blown up by the Egyptian viceroy Ibrahim Pasha during his campaigns against Palestine (1830s). After World War I it was at as-Salt that Sir Herbert Samuel, British high commissioner for Palestine and Transjordan, announced the Transjordanian *shaykh* and notables that the British favoured self-government for the country (August 1920).

The town is an agricultural market, as well as a soft-drinking center; chief crops produced in the vicinity are grapes (for raisin and grape juice), extract is produced from sumac bushes. In 1960 a pharmaceutical factory was opened at as-Salt, producing both the Jordanian market and for export to other Arab states. Pop. (1979 prelim.) 33,037.

salt dome: large, subsurface geological structure that consists of a vertical cylinder of salt (including halite and other evaporites) or kilometers (0.6 mile) or more in diameter, embedded in horizontal or inclined strata. In the broadest sense, the term includes both the core of salt and the strata that surround and a "domed" *butte* core. Similar geological struc-

universities, and in 1631 he became professor at Leiden. There, despite poverty, ill health aggravated by the climate, and numerous incitements to return to France, he remained, except for a year (1650-51) at the Swedish court. His independence is also shown by his refusal to withdraw from his *De prima causa* (1645; "On First Cause"), which contained an edition of two 16th-century anti-papal tracts.

During the English Civil War (1642-51) Salmasius was regarded as an ally of Presbyterians and Parliamentarians, and at the time of Charles I's execution he was present, at the Scots' request, at the attack on the Independent sects. At whose instigation he wrote a *Defensio regis pro Carolo I* ("Defense of the Reign of Charles I"), which was published anonymously in November 1649, is not clear, but it seems certain that Charles Howard for the printing. The work contains an attack on Independents, and, in contradiction to Salmasius' earlier views, a defense of papacy as well as of absolute monarchy. It provoked the *Pro Populo Anglicano Defensio* (1651; *A Defense of the People of England*, 1692) from John Milton, then secretary for foreign languages in the Commonwealth, also anti-Puritan, where Salmasius' defenses of usury, *De avaritia* (1638; "Book on Usury") and *De modo usuarium* (1639; "On the Practice of Usury"), which persuaded the Dutch church to admit more lenders to the sacrament.

Salmon, fish genus that includes the popular food and sport fish known as Atlantic salmon, brown trout, cutthroat trout, and rainbow trout (q.v.). See also salmon.

salmon, originally, the large fish now usually called the Atlantic salmon (*Salmo salar*), though more recently the name has been applied to similar fishes of the same family (Salmonidae), especially the Pacific salmon, which comprise the genus *Oncorhynchus*, and to other fishes that bear some resemblance to salmonids.

Atlantic and Pacific salmon typically mature in the sea but ascend freshwater, often the parent stream, to spawn. Adult Pacific salmon die soon after spawning, but many Atlantic salmon return to the sea and after one or two years in open water may spawn again. Some subspecies of the Atlantic are sockeye salmon (*Oncorhynchus nerka*) are landlocked, and the coho (*O. kisutch*) has been introduced into the Great Lakes.

Salmon are silvery-sided fishes while in the ocean, but during the breeding season a change in coloration occurs that varies from one species to another. The males generally develop hooked jaws. The changes are most striking in male Atlantic salmon. Adults can upriver in spring or fall and take no food although they will strike at fishing lures. The spawning grounds may be close to the sea, but the king salmon (*O. tshawytscha*) and chum salmon (*O. keta*) swim to the headwaters of the Yukon River. The migrating salmon, compelled by instinct, fight rapids and leap high falls until they reach their spawning grounds. Many pink salmon (*O. gorbuscha*) spawn on tidal flats. Even landlocked salmon, which mature in deep lakes, ascend tributary streams to spawn.

The eggs are laid and buried in gravel pits dug by the female. The young hatch in 60 to 200 days and consume the yolk in the attached egg sac before wriggling up through the gravel to seek food. Young pink salmon descend immediately to the sea, but the young of other seagoing species remain in freshwater for longer periods—as long as five years for the sockeye salmon.

The Atlantic salmon, chum salmon (also called dog or calico salmon), coho (also called

silver, white, or jack salmon), king salmon (also called chinook or spring salmon, quinnat, and tyee), pink salmon (also called chumback or salmon), and sockeye salmon (also called red or blueback salmon) are valuable food and game fishes. The cherry salmon (*O. mordax*) is a small salmon found near Japan.

Other fishes called salmon include the walleyed pike (*Stizostedion vitreum*; see pike-perch), called jack salmon, a dalefish (*Trachipterus recalcitrans*), called king salmon, a salmon trout (see salmon), called rock salmon, which is also the name for several English food fishes, and a squatfish (*Pisodonichthys hutchinsi*), a yellowtail (*Seriola dorsalis*) and the inconnu (see whitefish), all called white salmon.

Salmon River, a river rising in the Sawtooth and Salmon River mountains, south Custer County, central Idaho, U.S. It flows generally northeast past the city of Salmon, where it is joined by the Lemhi River, and then northwest

Salmon River, Boise National Forest, Idaho
Ray Mears—The Image Bank



to join the Snake River, several miles south of the Idaho-Nebraska-Washington border after a course of about 220 mi (350 km). The Salmon is the largest tributary of the Snake and flows through an extensive wildlife area of national forests. The section of the river midway between Salmon city and its confluence with the Snake is called the "River of No Return" because travel upstream was once impossible. Salmon River Canyon is a gorge 30 mi long and in places 10 mi wide, is formed by the river in its lower course.

salmon trout see lake trout.

salmonberry: see cloudberry.

Salmonella, genus of rod-shaped bacteria in the family Enterobacteriaceae, whose principal habitat is the intestinal tract of man and other animals. Some species exist in animals without causing disease symptoms; others are serious pathogens for man. They are microscopically characterized as gram-negative, facultative anaerobes (not requiring oxygen), usually motile.

Salmonella typhi causes typhoid (q.v.) in man; paratyphoid fever (q.v.) is caused by *S. paratyphi*, *S. schottmuelleri*, and *S. hirschfeldii*, sometimes considered to be *S. enteritidis*.

Any of a wide range of mild to serious animal infections due to *Salmonella* is termed salmonellosis.

Refrigeration prevents bacterial reproduction but does not kill the microorganisms, so that

salmonella infections develop in foods, which upon ingestion can give rise to a type of food poisoning, resulting in gastroenteritis (see enteritis).

S. cholerae-suis from swine, can cause severe blood poisoning in man; *S. gallinarum* causes fowl typhoid; *S. arizona* has been isolated from reptiles in the southwestern U.S.

salmonellosis, any of several bacterial infections caused by certain species of *Salmonella*, important not only as a cause of a type of food poisoning (enteritis) and of several diseases in domestic animals. The term salmonellosis has been used generally for two main kinds of gastrointestinal diseases in humans: enteric fevers (including typhoid and paratyphoid fevers) and gastroenteritis. The latter is caused primarily by *S. enterimurium* and *S. enteritidis*; it occurs following ingestion of the bacteria on or in food or drink or on fingers and other objects. Contamination is mainly from two sources: food products from diseased poultry, hogs, and cattle and wholesome food subsequently exposed to infected fecal matter during food storage (mice and rats) and during food preparation (human handlers). The onset of the disease is sudden and sometimes severe, producing nausea, vomiting, diarrhea, prostration, and slight fever. In most cases recovery occurs within a few days and is followed by varying degrees of immunity.

Salmonellosis among domestic animals may range from latent (inapparent) to severe and fatal, the latter especially in young animals. Symptoms vary but usually include weakness, prostration, fever, and diarrhea. Pregnant animals may abort. Convulsions may occur in cattle. *S. typhimurium* causes disease in horses, cattle, and sheep; *S. cholerae-suis* causes blood poisoning in some hogs but is latent in others, which may act as carriers. Apparently healthy birds, e.g., dogs, cats, turtles—can, through food contact, transmit salmonellosis to man. The chain of transmission of salmonellosis is often complex and difficult to trace. Both improvements in sanitation and immunization (natural and artificial) have dramatically reduced the number of severe outbreaks in domestic animals and in man.

salmoniform: any member of the order Salmoniformes, a diverse group of fishes (about 1,000 species) occurring in both fresh and salt waters and including the trout, salmon, and pike.

A brief treatment of salmoniforms follows. For full treatment, see MACROPAEDIA: Fishes.

No single characteristic distinguishes the salmoniforms from other fishes, but the small, fleshy, adipose fin found on all salmoniform fishes indicates a remote but common ancestor. This group includes some of the most valuable sporting and commercial fishes, such as the North American muskellunge, the Danube and Siberian hucho, and the Pacific king salmon. Salmoniforms are generally small, about 150 millimeters (6 inches) long, but the largest, the lancet fish, reaches 2.1 meters (almost 7 feet).

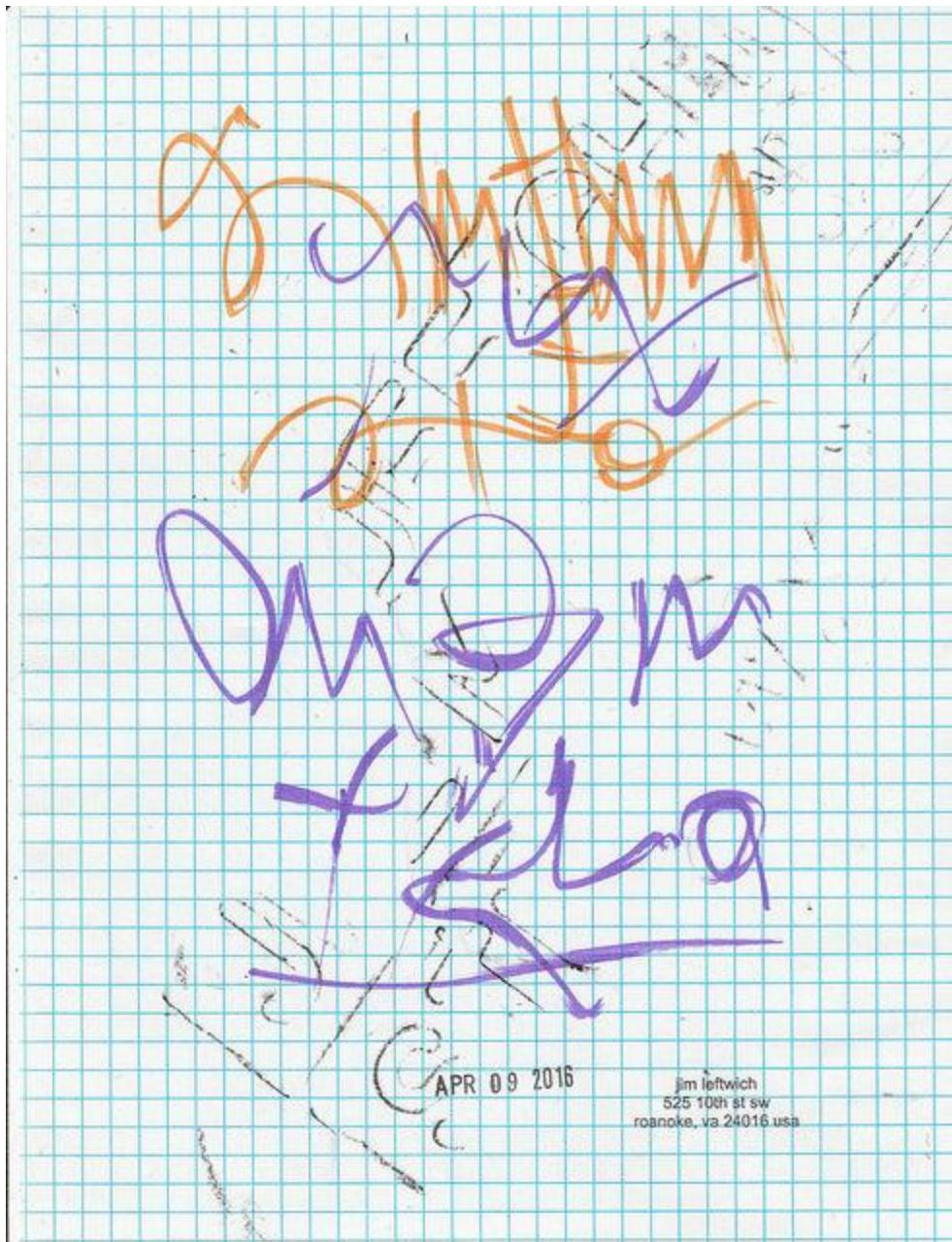
Salmoniforms have very diverse capabilities. The features of deep-sea species range from luminous organs and huge teeth to eyes that are adapted to the dimmest blue light. Some small deep-sea predators have wide jaws that enable them to swallow fishes as large as themselves.

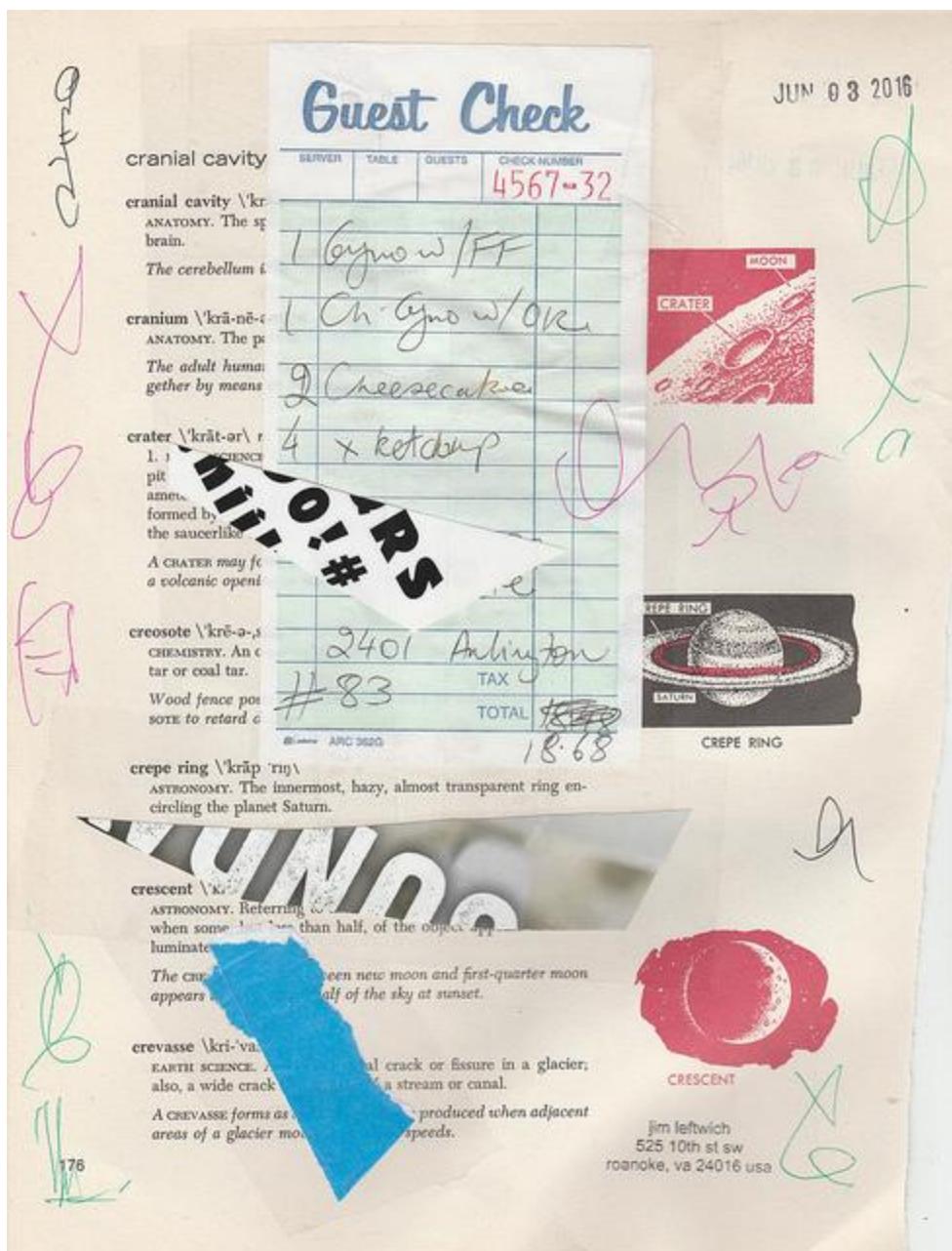
Swimming skills also vary among salmoniforms. The faster fish, such as the trout and salmon (q.v.), are able to swift swimming and darting. Their bodies are slim and tapered, and their tails are large and serve as a rudder as well as for propulsion. Deep-sea forms, however, are sedentary and scarcely swim at all; they sometimes rely on luminous bait to catch their prey within reach. The barracuda swims in a vertical plane, darting up and down, with the dorsal fin pointing downward.

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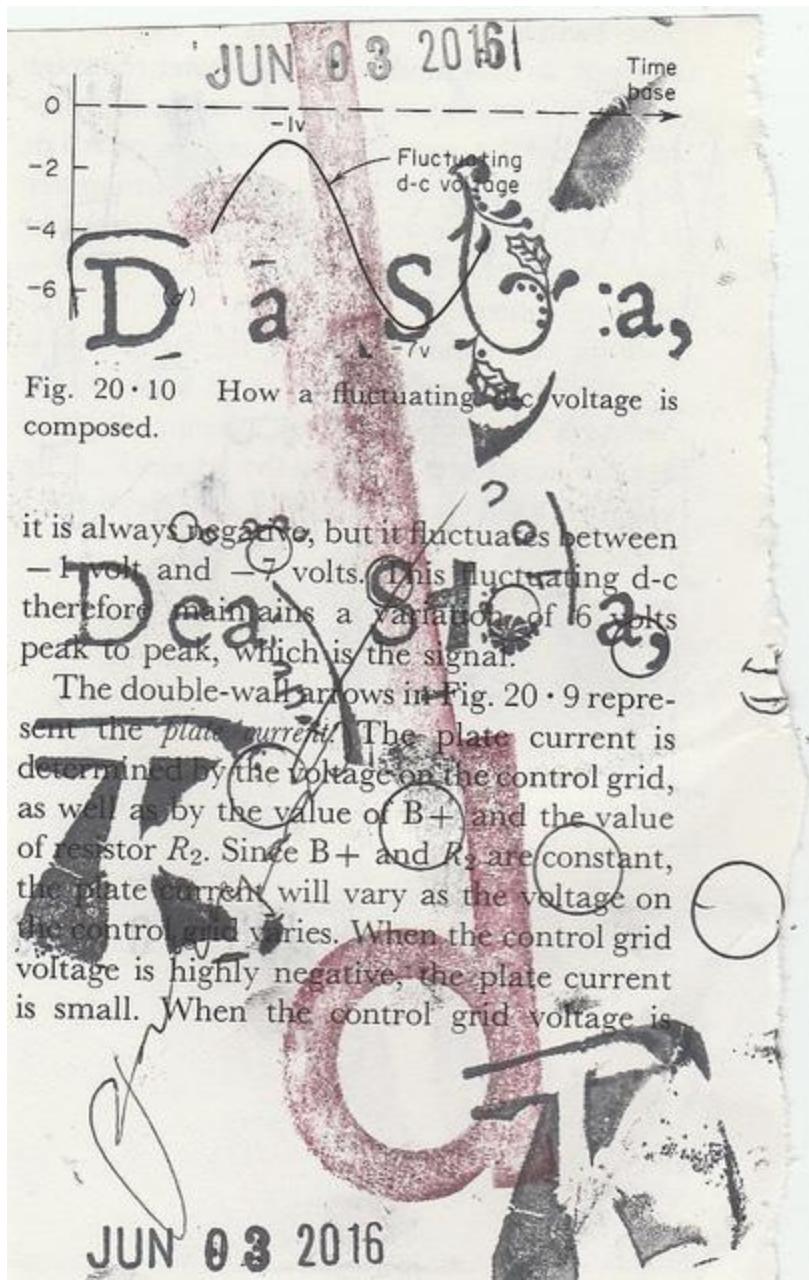


Fig. 20-10 How a fluctuating d-c voltage is composed.

it is always negative, but it fluctuates between -1 volt and -7 volts. This fluctuating d-c therefore maintains a variation of 6 volts peak to peak, which is the signal.

The double-wall arrows in Fig. 20-9 represent the *plate current*. The plate current is determined by the voltage on the control grid, as well as by the value of B_+ and the value of resistor R_2 . Since B_+ and R_2 are constant, the plate current will vary as the voltage on the control grid varies. When the control grid voltage is highly negative, the plate current is small. When the control grid voltage is



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My first conclusion is that, in the case of Marcel Duchamp, the readymade is never a work of art; it is only the subject matter of a work of art. -- Hector Obalk, The Unfindable Readymade (1996)

||||||||||||||||||||||||||||

Hector Obalk, The Unfindable Readymade (1996)

Buy or take known or unknown paintings and sign them with the name of a known or unknown painter.

The difference between the "style" and the unexpected name for the "experts", is the authentic work of Rose Sélavy and defies forgeries. [Duchamp, note posthume, MAT 169 (Figure 12), 1923]

Let's suppose that the painting is a painting by Delacroix and the name of the "painter known or unknown" is named Durand.

In this note, what work is Marcel Duchamp the author of? Certainly not the Delacroix painting. Nor the idea of exhibiting Durand as the author of a Delacroix. Much more subtly, his work is the difference between a painting which, in view of its "style," is a Delacroix and the same painting which, in view of its signature, is supposed to be a Durand. The difference between a Delacroix and a Durand is a Duchamp. Can you imagine a more infrathin difference? Or to be more complete, Duchamp is the author of Rose Sélavy who is the author of Durand who is the author of a Delacroix as a readymade.

With Marcel, it is always a question of heightening the degrees of a situation, by encircling with bigger circles the preceding circle of the situation. It is not a question of putting his name everywhere.

||||||||||||||||||||||||||||

a readymade is not a work of art for Duchamp, but the subject matter of some of his works

a readymade is not a work of art for Duchamp, but the subject matter of some of his works

a readymade is not a work of art for Duchamp, but the subject matter of some of his works

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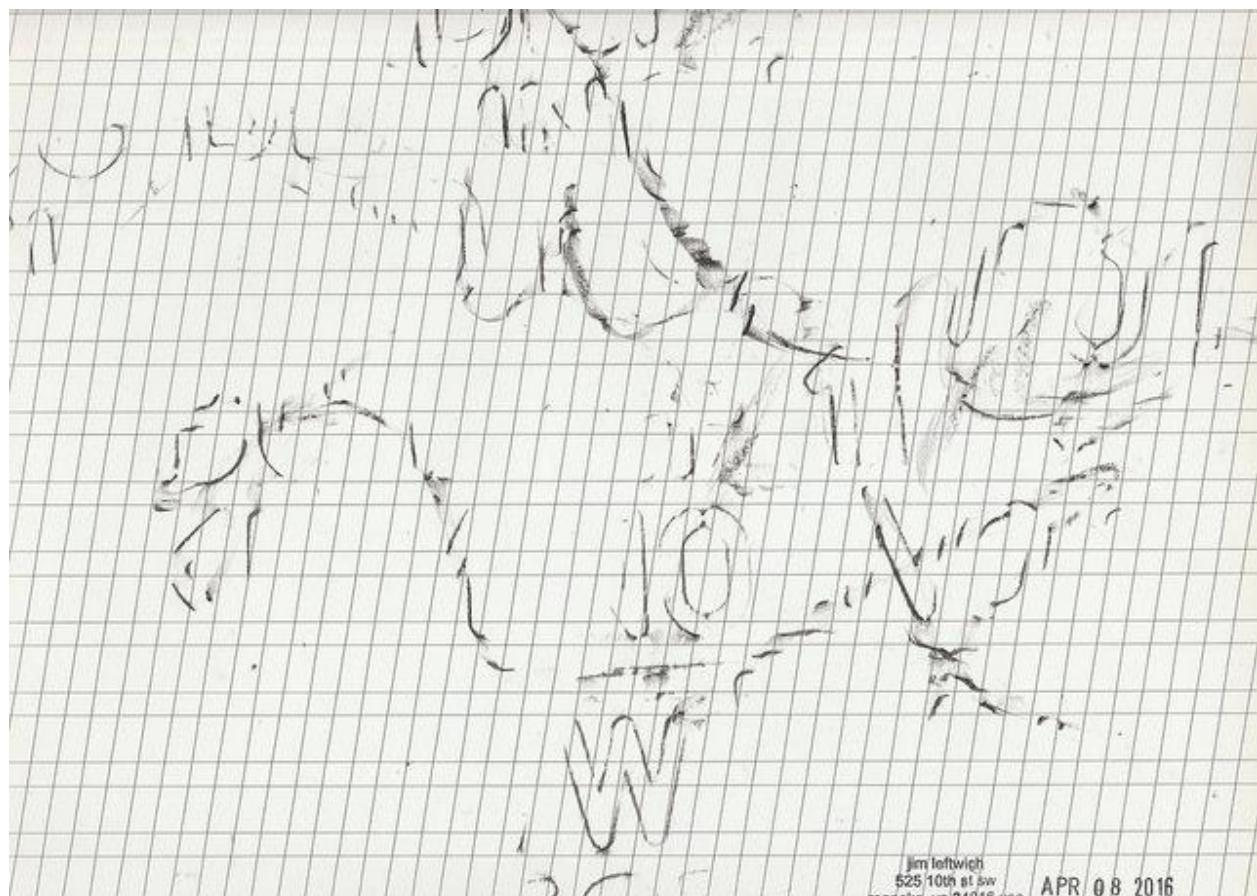
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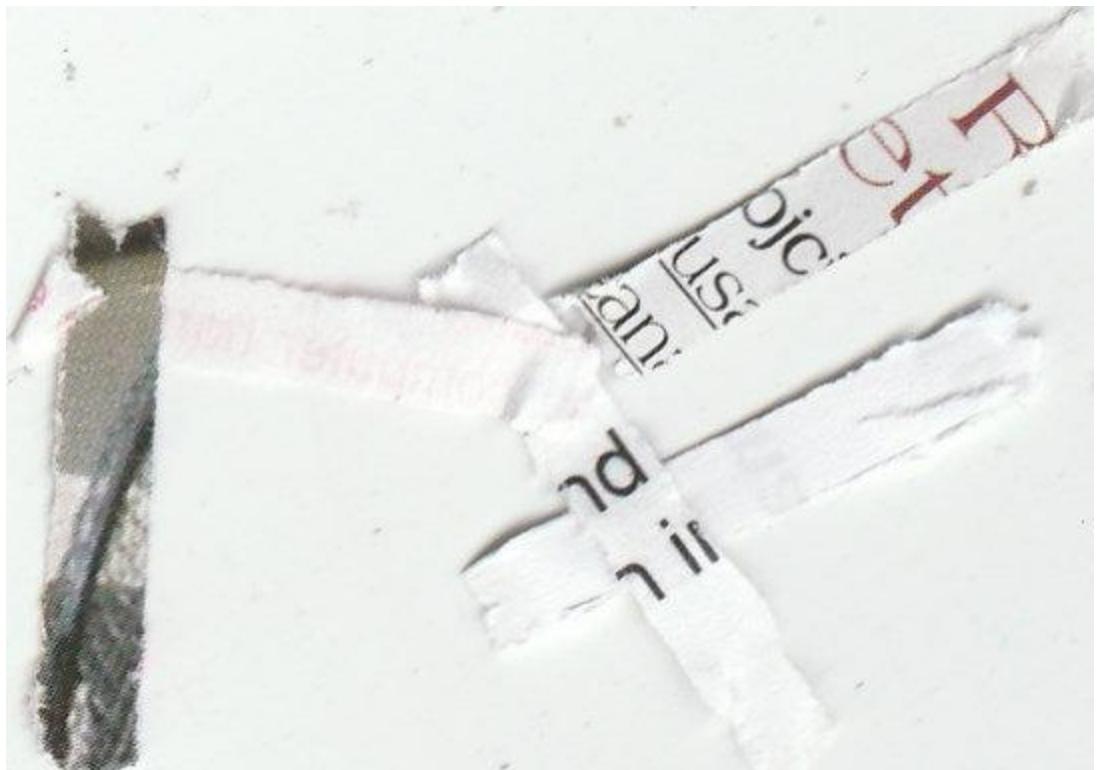
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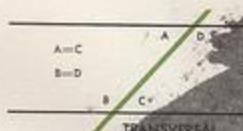
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traprock

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transpose \tran(t)s-ˈpōz\ *v.*

MATHEMATICS. To eliminate a given term from an equation by adding its additive inverse to the equation. Transposition consists of moving terms of an equation to the other side and changing the sign of the term. In the equation $4x + 2 = 3x - 5$, the term $4x$ may be transposed to the right side of the equation as $-4x$, leaving 2 and $3x$ by themselves on the left side. The resulting equation is $2 = -x - 5$, or $x = -7$. The ability to transpose is a basic skill that is required for solving equations.



transuranium elements \trans-yoo-rə-nee-əm\ *n.*

CHEMISTRY. Elements with atomic numbers larger than that of uranium, those elements with atomic numbers of 93 and higher.

All the transuranium elements are radioactive.

transversal \tran(t)s-ˈvər-sə-ləl\ *n.*

MATHEMATICS. A line that intersects two or more lines.

If two parallel lines are cut by a transversal, the alternate interior angles are equal.



transverse \tran(t)s-ˈvər-siv\ *adj.*

1. ANATOMY. Referring to a part or structure that lies at right angles to the long axis of the body or of an organ. 2. MATHEMATICS. The axis of a cone, particularly of a hyperbola, that contains the foci.

The transverse colon crosses to the left side of the abdomen.

transverse wave \tran(t)s-ˈvər-siv\ *n.*

PHYSICS. A type of wave causing the particles of the material, or medium, through which the wave passes to vibrate at right angles to the path of the wave, as distinguished from a longitudinal wave that causes particles of the medium to vibrate in the same direction the wave travels.

The wave caused by dropping a stone in a quiet pond is approximately a transverse wave.

trapezoid \trap-ə-ˈzoid\ *n.*

MATHEMATICS. A four-sided figure (a quadrilateral) that has two parallel sides called bases.

A trapezoid whose nonparallel sides are equal is called an isosceles trapezoid.

traprock \trap-ˈrək\ *n.*

EARTH SCIENCE. A dark-colored, fine-grained, igneous rock often found in large, sheetlike masses, as basalt and diabase.

Basalt, a type of traprock, is often crushed and used in building roads.









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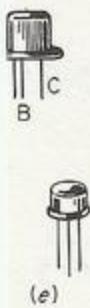


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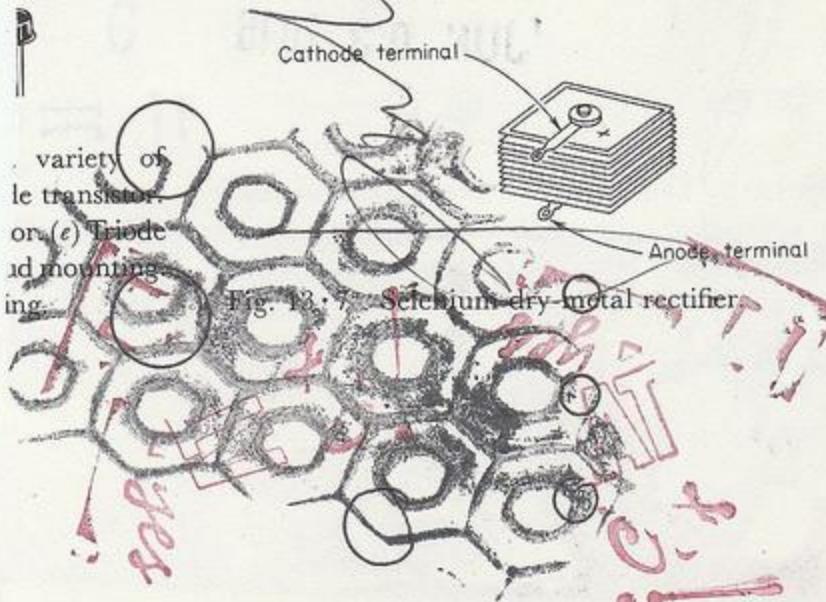
conductor in popular use is the selenium dry metal rectifier, shown in Fig. 13-7. This rectifier is also a diode. The selenium rectifier is strictly a power rectifier and is never used to rectify a-c signals for information purposes. The cathode terminal will always be marked with a plus sign, which refers to the *rectified voltage polarity*, normally identified as B+ in power supplies.

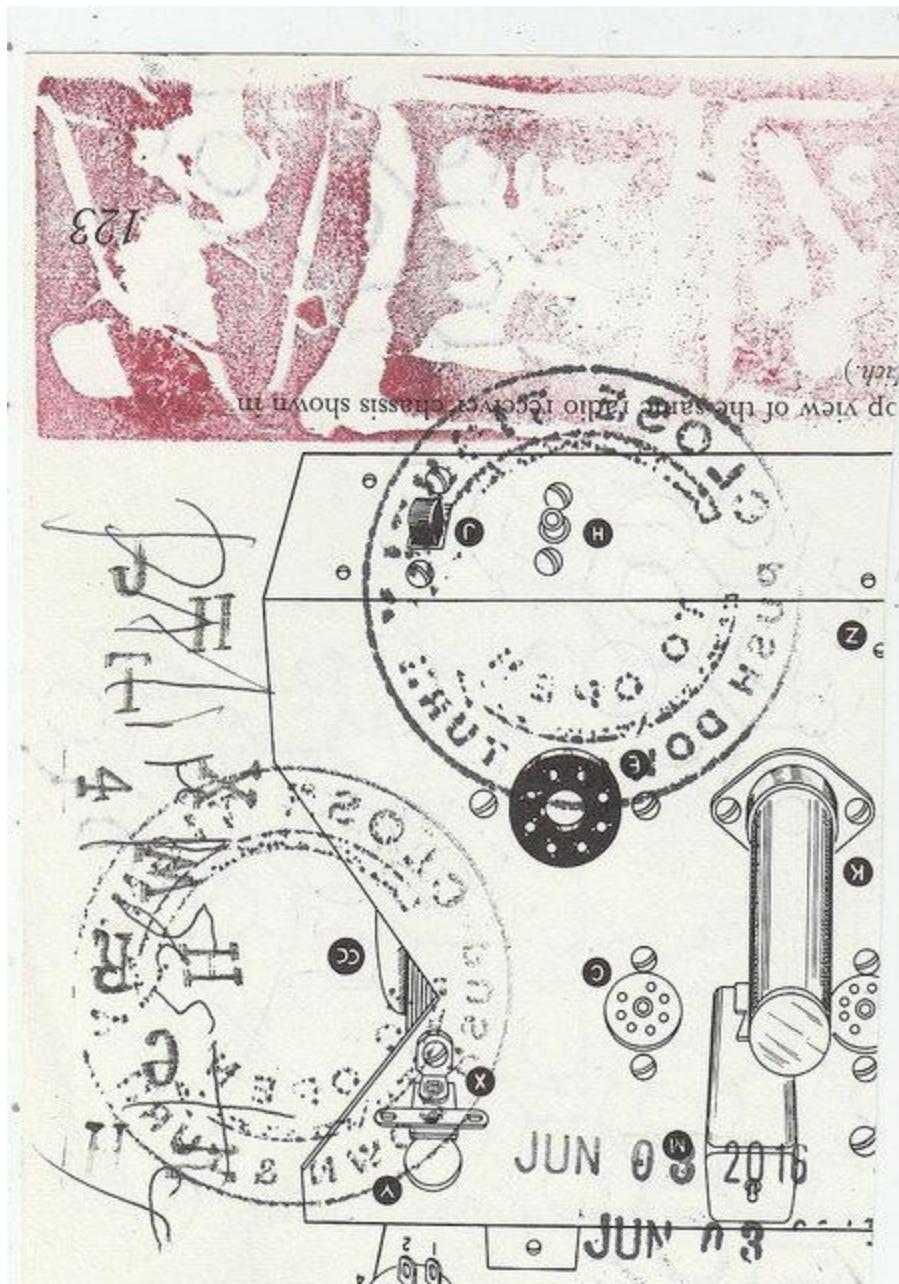


(e)

13-4 SYMBOLS FOR SEMICONDUCTOR AND VACUUM TUBES

The schematic symbols that represent the diodes, power rectifiers, and transistors are





from a circuit, a *heat sink* should always be used. Also, in wiring a semiconductor into a circuit, the instructions relating to polarity should be rigidly followed.

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POWER RECTIFIERS

Semiconductor diodes used primarily for power are also manufactured in many forms.

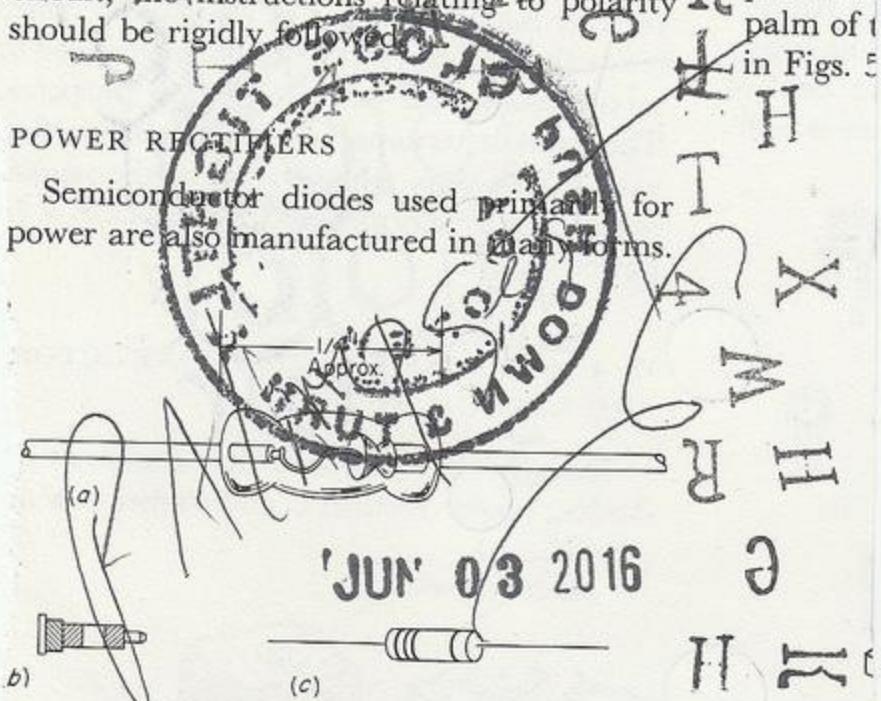
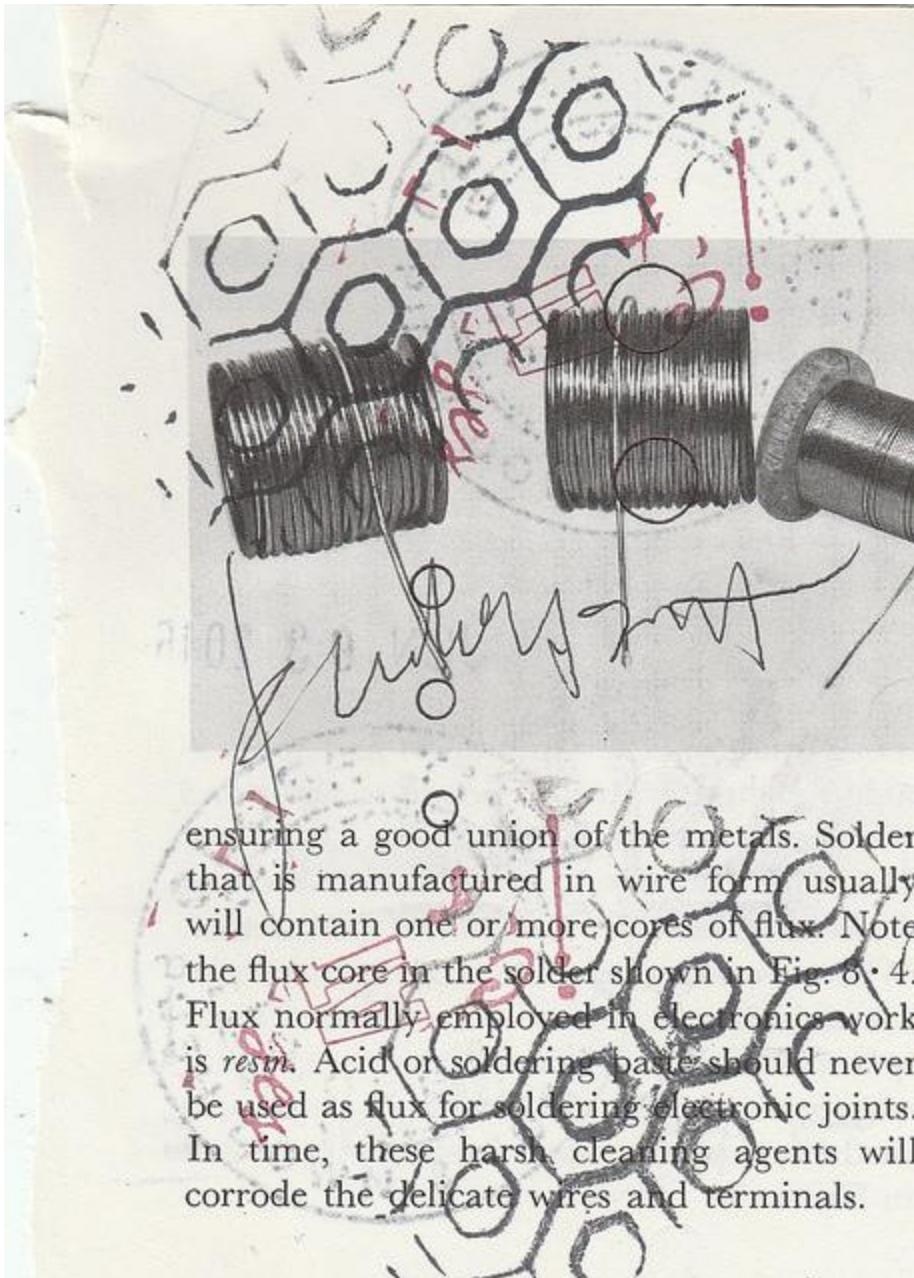


Fig. 13.2 Diodes used to rectify signal voltages.

(a) Clear-glass point contact diode. (b) Microwave diode. (c) General-service diode with opaque glass case.

Fig. 13.4
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ensuring a good union of the metals. Solder that is manufactured in wire form usually will contain one or more cores of flux. Note the flux core in the solder shown in Fig. 6-4. Flux normally employed in electronics work is *resin*. Acid or soldering paste should never be used as flux for soldering electronic joints. In time, these harsh cleaning agents will corrode the delicate wires and terminals.

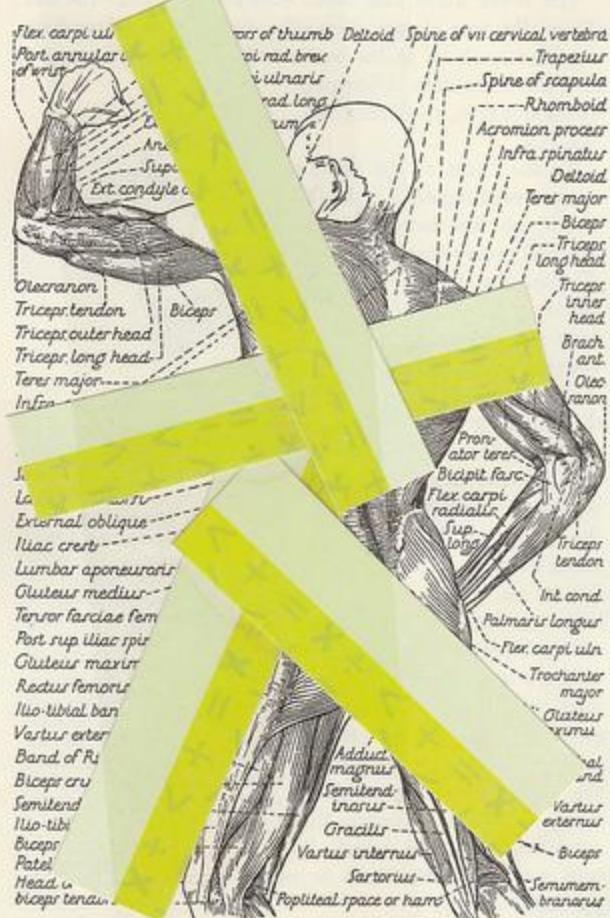
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circuits in various arrangements. switches frequently employed in elect and electronic work are the *toggle switch* and the *rotary switch*. These switches are illustrated in Fig. 17-10b and c.

FUSES

The fuse is a safety device designed to be utilized to protect good electrical and electronic components from damage when a fault appears in a circuit. A fuse is illustrated in Fig. 17-11a. The fuse element is designed to melt when an overload exists. In melting, this fuse element automatically opens the circuit and thus prevents continued application of electrical power to the circuit. Fuses are rated by the amount of current they can withstand.

Various types of fuse holders are available. The fuse block shown in Fig. 17-11b holds the fuse by means of spring pressure.



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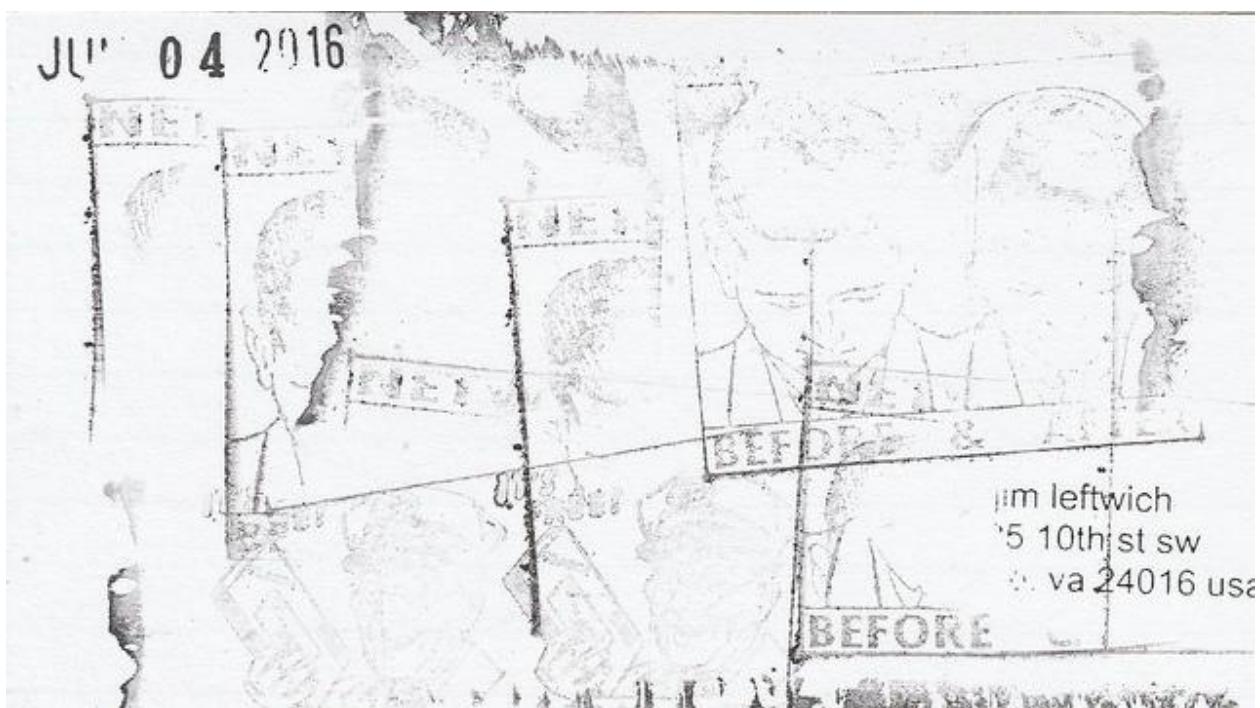
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teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

Leaded 1 Point

The formation of the Bauhaus in April 1919 has become both a landmark and a legend in the history of design and design education. During its brief lifetime (the school was closed by the Nazis in 1933), its fame and notoriety were based on its seemingly avant-garde teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

Leaded 2 Points

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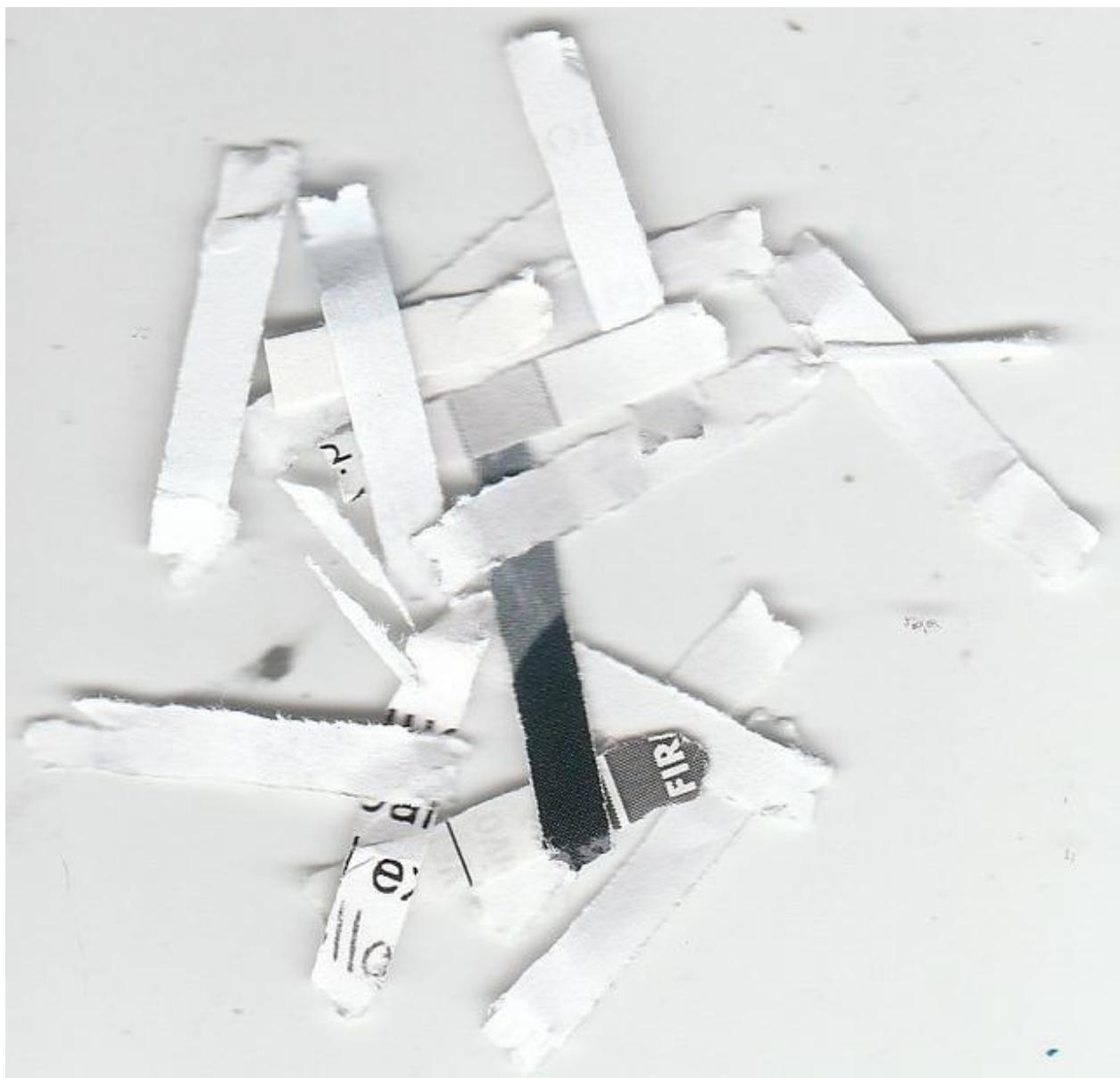
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Brexit—Cameron's Faustian Bargain

By Jack Rasmus

Source: Counterpunch

June 22, 2016

A possible Brexit only exists today because UK prime minister, David Cameron, and his conservative party injected it as a political issue in the 2015 UK national elections. Cameron hoped to appeal to British voters in the parliamentary election held last May 2015 by offering, if he were elected, to hold a referendum vote—a simple 'yes' or 'no'—on whether Britain should remain in the EU.

Cameron struck what might be therefore called a 'Faustian' bargain with UK voters. In classic literature, Faust was a professor who made a deal with the devil for something he could not otherwise obtain himself without the devil's help. The devil gave him his wish, but demanded his soul in payment. Cameron believed he could turn the growing discontent into votes for himself in May 2015, and thereafter control the consequences of a referendum vote once elected. He got his election victory in 2015; the devil granted his wish. But he now faces the consequences; now he has to pay up. The devil on June 23rd may now demand Cameron's political soul.

After his election in May 2015, Cameron issued a set of impossible demands to the EU for keeping Britain in the union. They included a four year wait for immigrants already in the UK before becoming eligible for UK benefits, including healthcare, and even if they already were in the UK and had a UK job; limits on how many immigrants could come from eastern European countries and how fast they could enter Britain; a formal revision of the Free Trade treaty itself; the right of the British parliament to pass legislation that would veto EU provisions; plus other preferential trade treatment for British businesses at the expense of other EU businesses.

These proposals are non-starters. They would mean all the other 29 EU member countries would have to unanimously revise the Treaty, and thus cede to Britain various economic benefits. And there's no way the 29 other EU states can or will ever agree to do so. All it takes is one eastern European state to veto such proposed EU treaty changes and Cameron's proposals are DOA—dead on arrival.

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foaming shock absorbers
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collapsing the tackle-box
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of miracles in the
open poem

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voice stopping
in the
leftlight
surfaces

envelope husks
nourish
the vacant currents

the seas are swift and long.
depart these lavish circles.

sustenance. universe. globe,
governments - souls,
road, you, hearts,
go,
through, orchard-farming
elegant particles,
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you, you, distant, it,
journeys, to

hand! law. pulpit! teacher!
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well - us!
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